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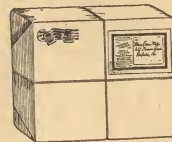


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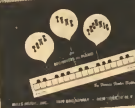
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In these editorials we have often referred to the conventions of national musical organizations in our country, particularly those of the Music Teachers National Association and the Music Educators Conference. Innumerable contacts

with the executives of large business interests have given us repeated "look-ins" upon many different kinds of national conventions, many of them monotonously parallel in routine and following a kind of stereotyped parliamentary litany. In none have we ever found a more efficient, business-like management of the necessary affairs of the organization than at the musical conventions. In none have we encountered a comparable spirit of cooperation and self-effacement leading to high ideals. In none have we discovered as much aversion to political wire pulling. In none have we observed as much dynamic zeal and activity. In none have we noted quicker, wiser, and fairer decisions arrived at more amicably. And in none have we sensed a more jubilant, clear-eyed, tireless spirit of youth displayed by delegates, from high school boys and girls to those of very advanced age. Inspired by the uplift of great music, and without the false exhilaration of alcohol, we have heard a large chorus, after a long, hard day of meetings, give a spontaneous, impromptu concert at midnight, so thrilling it was unforgettable.

Probably no individual is known so well at conventions of music makers in America as the remarkable founder of the Music Educators Conference, Dr. Frances E. Clark, also founder of the very successful Educational Department of the Victor Talking Machine Company (now R.C.A.). Dr. Clark is the only one who has attended every convention of the M. E. C. for forty years. She is loved and revered by the members of this body who refer to her, not as Doctor Clark, but as "Mother Clark." Despite her long labors in the field of music, she is neither a "quaint, little, old lady" nor

a "dilapidated dowager." This year, in February, she started out upon a phenomenal speaking tour encompassing two huge national conventions, four large sectional conventions, and many other public engagements, covering over ten thousand miles (in addition to five thousand miles she had traveled in January). Dr. Clark for years has been a member of the Board of Managers of the Presser Home for Retired Music Teachers in Philadelphia, Pa. and has been very close to your Editor and his family since 1911. We saw her just before she ventured upon her memorable tour (this time a crusade promoting student activities in opera in smaller communities). We can assure our readers that no girl graduate leaving college halls at the glorious age of twenty-two could have possessed more earnestness, eagerness, and zeal than did Dr. Clark, who was born just before the outbreak of the Civil War and is now eighty-

(Continued on Page 488)

Keeping Young With Music

SINCE its inception in 1883, the spirit of THE ETUDE has been the Spirit of Youth. Its great objective in the field of music has been to point out to young people the ways in which success in the art can be most advantageously, securely, and enjoyably obtained. It has sought to inspire young and potential talents with those ideals which will enable them to develop their gifts with that zest and zeal which, after all, are the mind of youth, whether one measures youth by the calendar or by the splendid pleasure of the unquerable soul.

But we have seen many youths fall by the wayside, when the journey is only half over, because they have not understood the spirit of youth, as did Dr. Oliver Wendell Holmes, when he said in a letter to Mrs. Julia Ward Howe on her seventieth birthday, "To be seventy years young is sometimes far more cheerful than to be forty years old."

While the average calendar age of the staff and the contributors to THE ETUDE is younger than at any time in its history, we are proud of the famed pedagogical savants among our editors. Their experience and scholarship could only have been acquired through years of study and training. These renowned specialists are opulent with ideas, and write with a touch of magic youth which many far younger teachers never seem to acquire.

When Juan Ponce de Leon came to America in 1493, on the second voyage of Columbus, the natives told him of a mystical Fountain of Youth to be found on the Island of Bimini. Twenty years later (1513) he set forth from his base at Puerto Rico, with two vessels, two hundred men, fifty horses, and rich equipment for the "isle" of "La Florida," still in quest of the rejuvenating spring, more precious than gold, which would restore him to the friskiness of boyhood. He found, instead, swamps, morasses, disease, and savage Indians. The enterprising Conquistador went in the right special direction but, from the standpoint of time, he was a little over four centuries away from his goal.

If the spirit of Ponce de Leon were to return, we could pilot him to hundreds of "fountains of youth" to be found in music centers in all parts of the United States. Every time we come in contact with these refreshing gatherings of young people, ranging in age from fifteen to eighty-five, we are drawn apart from the world of fears, hates, depression, arrogance, narrowness, meanness, and smallness, and have an outlook that is just a little younger, braver, and happier. If you are looking for vim, bounce, verve, pep, drive, push, ginger, snap, and other of the qualities of youthful zeal, you are far more likely to find them in the colleges for young people than in the rows of bottles of vitamins on the pharmacists' shelves.



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What About the Woman Violinist?

A Conference with

Evelyn

Concertmaster and
Featured Soloist of the Hour of Charm. C B S

Samuel Johnson Woolf was born in New York City February 12, 1880. After being graduated from the College of the City of New York in 1899, he went to the National Academy of Design and the Art Students' League. His works are exhibited in many foremost museums and he has received many medals of distinction. His busy and versatile life has carried him to other callings and he has won high praise as an author and as a war correspondent. He has been a contributor to many magazines. His story of John Howard Payne is vivid and dramatic. *Home, Sweet Home*, now one hundred and twenty-four years old, seems to have brought great success to everyone but the composers. The arranger, the singers, and the publishers all profited by it. An interview with Mr. Woolf appeared in *The Etude* for March 1945.

—EDITH S. NORTON

—EDITOR'S NOTE

equal of her first husband. Later parental obstacles once more stood in the way of his happiness. This time it was a young woman from Georgia. The lady remained single and when she died, at an advanced age, an autographed copy of *Home, Sweet Home* was buried with her.

JOHN HOWARD PAYNE AS HAMLET

mined that he should not become an actor. Accordingly, when his oldest son, the partner in a New York counting house, died, he shipped John Howard there, hoping that he might become a respectable business

But ledger pages were dull compared to footlights, in the mind of a precocious lad of thirteen who could spout long passages from the works of dramatic authors and who turned out sentimental poems himself. Secretly the boy edited a theatrical paper which in some unexplained way he induced a printer to get out for him.

The Thespian Mirror lasted only six months but it attracted the attention of Mr. Coleman, the editor of The Evening Post, who was so impressed with its dramatic criticisms that he wanted to hire the man

They too wrote them. When he discovered that they were the work of a boy of fourteen he took the youngster under his wing and introduced him to his friends. Many of whom were well known authors of the day.

They too marvelled at the lad's precocity and, getting in touch with his father, suggested that they would like to send him to college. The old gentleman consented, provided they promised not to help his son in his ambition to become an actor. Accordingly in the company of Charles Brockden Brown, a popular novelist, he sailed up the Hudson on the sloop "Swan" to enter Union College in Schenectady.

He was there but two years when the spirit of revolt, always strong in him, showed itself. He resented certain restrictions that were imposed upon him and sent heated letters to his benefactors. In the midst of this controversy his mother, who was, apparently, the only person who understood him, died. His heart-broken father lost his position and was forced into bankruptcy. Young Payne, sick of college and feelings that this was his chance, went to his father and wheedled from the old teacher his reluctant consent to go on the stage.

He was a good looking boy with clear blue eyes, almost classic features and a lithe figure. Besides he had charm and a persuasive manner. It was probably these qualities which secured (Continued on Page 494)

elyan, radio's first lady of the violin, began her musical career at the age of seven, when she earned twenty-five cents per hour as a soloist in the orchestra of the New York Philharmonic. Of Hungarian background, her gifts received themselves before she could speak. Her father, a violinist, was a baby and her mother, a pianist, was a child when they were trained in the education system with a series of scholarships that began when she was six, at the Yorkville Music Settlement, and continued through the Juilliard School, where she was a member of the first string quartet. She admitted while still in high school. She studied under Edward Delfius, had advisory lessons under Leopold Auer, and coped with the pressures of the New York State Music Association's summer study of Blue Hill, Maine. She has won the MacDowell Club Award, the New York Music Week Association's Young Artist Award, and the New York State Music Association's (ever given), the New York State Federation of Music Clubs Prize, and a scholarship to Fontainebleau which has helped her to travel in Europe. She has been a member of the orchestra from home. After a highly successful New York debut, Elyan auditioned for a post in Phil Spitz's all-girl orchestra and was accepted. She has been a member of the orchestra for over a year and held for some ten years and in which she is known to audiences all over the country. In private life, Elyan is Mrs. Phil Spitz. She is a violinist and a pianist. In her private life, Elyan discusses the career needs of the woman violinist.

—EDITOR'S NOTE

A WOMAN VIOLINIST takes her first step toward a serious accomplishment when she forgets that she is a *sooman* violinist, and learns to think of herself as a violinist and a musician. In this wonderful America of ours there are no barriers of sex, race, background. There is only the test of ability and know-how. We have come a long way since the days when music was a pretty accomplishment, to be shown off by a pretty girl in a pretty dress. Largely through the means of radio, we have arrived at a national artistic maturity that accepts music as an integral part of our cultural life. In this wider view, a woman has as much chance as a man—*provided* she has the right material to offer.

"The first big problem, of course, is to find out whether she has this material. Here again, I can think of no better method of procedure than our splendid and peculiarly American means of scholarship auditions. The youngster who has the material to play the music that I want, what that urge may be guiding her to, can do no safer thing than to audition before the board of an established conservatory, or music school, or settlement school. There she will be heard by expert, dispassionate judges who are interested in something more than mere lessons and whose opinion may be regarded as a safe indication of what her music is worth. I am not usually so far from the truth. My ability to be misjudged, that I cannot emphasize too strongly the value of a sound audition, early enough in the student's progress to have it count.

"The ambitious girl should devote herself to music only if expert judges find her qualified to do so. Then the important thing is to find the right teacher. The way can be smoothed by a careful examination of the teacher's musical background, his personal background, and his standards of values and integrity. But even when these are found to be in good order, there

remains the question of personal compatibility. If a child is steadily unhappy with a teacher (I don't mean the occasional flare of anger which can clear the spirit of misunderstandings!) and fails to respond to him, their relationship will hardly prove stimulating. And this sense of personal stimulus is enormously important in the delicate matter of building artistic values in the young mind. If a teacher inspires trust in a child, and has been found worthy of such trust, the chances are he'll be the 'right teacher', regardless of whether or not he bears a famous name.

"A talented girl who has been well taught can find an endless opportunity in professional music, quite apart from the big concert career. A large proportion of our best symphonic organizations now employ women players, and the number of all-girl orchestras is steadily growing. Of course, I feel a special pride in Mr. Spitalny's Hour of Charm orchestra, and am gratified by the number of audition applications we receive. At the present time, we have about one thousand on file. We audition some eight or ten every day, and on our tours we find close to a hundred waiting for our arrival in the key cities. Mr. Spitalny per-

"The first qualification is excellent all-round musicianship. The candidate must demonstrate complete control of her major instrument. In addition, she must prove thorough knowledge of theory, harmony, sight-reading, and transposition. She

must be able to sing averately well. She must have modest womanly charm, rather than glittering 'glamour.' And she must prove acceptable family background, assuring her a sense of right and wrong and a feeling for values. Al-

"The chief difficulty is exactly what we expect it to be."

essarily mean
playing experi-
ence, but experi-

once in reading, in 'schools' and 'styles' of music. Thus, I would suggest that, in order to make a better showing at any professional audition — our gifted

young candidates gentlemen. As you can see, the high has the shape of a cross, with ~~down~~ where we are. The ~~down~~ experience in *group sight-reading*. The reading of unfamiliar music in duets, trios, quartets, sextets—in any combination—is the best way to learn. *Sight-reading* is an excellent plan to devote a number of hours each week to getting away from the practicing of assignments and to exploring completely new music, in groups. The scores can be had through school or public libraries, and the players will find enormous benefit in *sight-reading*, in familiarizing themselves with the various styles of music, and in learning the discipline of group performance.

“Another important thing is for the candidate to school herself not to be nervous. Some of you may suggest that this sounds easier than it is. Actually, one can train oneself not to get scared! Looking back to my own student days for a possible hint, I find that I had the very practical training of sheer necessity. We were very poor, and when I won my first scholarships, I knew that this was my field and that I had to play, before all sorts of people under all sorts of circumstances.

During the three seasons in of singing with her as *Lepore* in Salzburg and *Il Conte* in Munich, she granted me the present at my request, at some-
times. They always astonish accuracy, objective, and disci-
I also collected from her or-
ure of precepts and maxims. I
told me:

A singer has the right or a vocal rest. He or she then is being all operatic scores and should *never neglect* during *every-day* honest-to-God breath. By so doing, the singer will be in perfect condition and ready to perform.

Let me at this time pass to you the sake of the great benefit of you singers.

Now turn to your left to the *Don Giovanni*, *Rigoletto* and *Victor Maurel*, the French ha-

What an immense artist he is, big in the dimensional sense the most insinuating beautiful control under which the vocal organ, I think, the throat. Furthermore, his so graceful person was one more

In all conscience I could not do so. I need the edge of individuality, needs which no long-range discussion could supply. Also, I'm not sure that I'm here—indeed, I'll make a bet that I'm not. In a general way then, let me list the prerequisites of good violin playing in the order of their importance: first, I believe, comes tone production and warmth of tone. Tone is what makes the violin live—what people want to hear coming out of it. Just how you are to perfect your tone must be settled between you and your teacher who understands your strengths-and-weaknesses of bowing, and your release of body weight upon the bow. I can tell you, however, that a part of the

Strenuous Practice

I am a senior in high school and have been taking piano lessons for about three and a half years. I play such things as Beethoven's "Pathétique" Sonata, Chopin's Waltz in C-sharp minor, Debussy's Clair de lune, and Lecount's Matins. One of my biggest problems is that I am always stiff when I play. My hands get tired so easily that it is a great task to keep on. I don't know if it might be in the way I practice my scales. I try to keep a good hand position, use my fingers, and strike the keys making my fingers do all the work and not my arm. I will appreciate your answer as it will mean a great deal to me.

—J. C., Illinois.

Surely you understand that it is impossible to answer your first question without hearing you, for what matters is not *what* you play, but *how* you play it! May I suggest that you go to the nearest available musical authority and ask for audition, after which you probably will be able to make up your own mind. Now for your "biggest problem": I believe that your trouble comes from too much strain in your scale practice. Too much physical concentration is often as harmful as none, because in the effort to keep a good hand position the wrist becomes stiff instead of remaining supple but flexible support for the hand. Then you tell me that you raise your fingers. This old-fashioned process may share a great deal of the guilt. As you say, it means, do away with it! If you spend much energy on the act of "raising," as I believe you do, why happen to the forward action becomes secondary and consequently, ineffective. You may also use the fore-arm unconsciously, in your effort to get tone volume. This is a quite wrong. Although it is difficult to deal with such cases without actually seeing you in action, I recommend that you avoid strenuous lifting and striking. Try to play your scales with a rich, full tone, looking for *quality*, not *quantity*. Hold your fingers high enough for the stroke, while the rest of the hand stays fast. No preliminary "pull up" is needed. Use moderate speed, and keep fingers, wrists, arms, and mind in a condition of ease and relaxation at all times.

Is Counting Always Imperative?

I have a piano student aged eleven, who is in her fourth year of work. She does a prodigious amount of work, including scales, Chopin, Heller, Hanon, and many studies and pieces. She has a natural ability and a keen sense of rhythm. So far, we have found no necessity for counting, because her rhythmic patterns are always logical and true. Her mother, however, who has played fees she should count. In questioning the mother, she never has to help the child, that she probably is entirely under her own momentum, but she still feels she should count. I right or wrong? I thank you for giving my problem your consideration.

—(Mrs.) O. B. S., Pennsylvania.

If the child's natural ability, if her keen sense of rhythm are as excellent as you mention, there ought to be no need for constant counting. However, this gift is exceptional and not the rule. In such cases counting is advisable until the rhythm of the piece stands firmly on its feet. It can then be discarded because the "swing" of the rhythm has become "second nature." Strict counting is not necessary when reading certain complicated passages, for example the slow move-

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

ment of Beethoven's Third Concerto in C minor. Here, one must pause and find out how some groups of thirty-second or sixty-fourth notes fall within the beats. And what about Gershwin's Prelude No. 1, which brings so much trouble to the average student? In my mind and generally speaking, counting can never hurt anyone nor anything. But if you are positively sure that the little pupil in question doesn't need it and that the length of her beats and rests is absolutely accurate, then let her do without it, and tell her mother: "You ought to rejoice, because your child is most remarkably gifted by Nature. Whereas so many other little girls count aloud, but out of time, she possesses the faculty of counting unobtrusively, silently, and correctly." You will be telling the truth, the pupil will be happy, and your problem will be solved.

Again, Those Missed Lessons

I am trying to be very strict about payment for all lesson periods, whether student or teacher. I have been lenient when absolutely necessary, but I simply haven't the nerve to charge a monthly rate in advance, except perhaps for new students. This because I try to keep things as pleasant as possible. Don't you think strained feelings would arise if the child is required to phone the teacher to ask to be excused for a week, when the child knows, and the child knows the teacher knows that the parents are expected to pay for that missed lesson?

—(Miss) M. M., New Mexico.

I believe that your last considerations are a little far-fetched, and I doubt whether a child's analysis of the situation would reach such depths of thought. In the first place, when the rule of monthly payments is established it must apply to everyone, old and new students alike. Otherwise it would seem known that your prices differ, and that then and there you would have a source

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer,
and Teacher

of friction and dissatisfaction. Why should parents, or the children themselves, resent paying for a missed lesson when the clause of prepayment was accepted in good faith? Suppose the family home is out of town and the father commutes every day by train on a season ticket bought and paid for: will he ask the railroad company for a refund if he stays home and fails to use it for several days? Of course not. The same applies to concert or lecture course tickets. I don't see any reason why music lessons shouldn't be placed on a similar business-like basis.

For the sake of the last fall reported favorable result, it is my conviction that once you establish such a regulation and "stick to it" with the sole exception of health reasons, your prestige will increase and you will attain a higher professional standing. There have been too many last minute calls, flimsy excuses, or unjustified cancellations of lessons in the past. It is in times like these, when demand is great, that teachers can put an end to such undesirable practices. Never more if one or two pupils drop out: some more will come in to be the better for it. Then, in the end, as the old French proverb says, *on ne fait pas d'omlette sans casser des oeufs*—one cannot make an omelet without breaking some eggs! One practical suggestion might be as follows: get some cards printed, stating your regulations with a few words of comment explaining the teaching method to the parents in your studio, and remit one to the parents when they bring their child for an interview. It would be ideal if all teachers in each community could abide by the same standards and thus protect one another, as all engaged in the teaching profession have to face the same problem.

Learning from Records

I wish to ask your advice about the use of records for self instruction. Some years ago I studied piano seriously and hoped I might make my profession, but a grammarian prevented this. Now since I am more comfortable financially, I feel like taking up the piano as a hobby. I am studying with a teacher and therefore I ask your opinion about the value of listening to the records of concert pianists. Do you approve?

—(Miss) J. M., Michigan.

Your question is welcome, for it brings an opportunity to discuss a situation which for the past few years has unfortunately prevailed in music study. Everywhere one hears students making

remarks such as these: "But the record plays this passage faster," or "So-and-so does much more pedaling than this," or "Imitating records is a detestable one and it should be eliminated until the students want to turn into a flock of parakeets, those multicolored birds from South America, with their squeaks and crows reproducing vaguely their masters' voices. Yes, if teachers don't try to stem this threatening tide, we are going to have a generation of young parrots, merely copying someone else instead of developing their own personalities. This would lead to complete abolition of one's individuality, to an atrophy of the ability to think, to ultimate servility and the conception of others. Only disastrous results can be expected from such practice. Use records if you wish, but only at first and in order to secure a general idea of what a composition sounds like. Here it must stop and your own brain must take over. Besides, recordings are deceiving: haven't you noticed that most of them play as much as half a tone too high? This implies a faster tempo than the one used at the original performance. And what about certain raspy tones, or harsh attacks produced by defective engineering, with the more elusive pedal effects lost for the same reason? There is another angle, too: suppose you spend much time "aping" a certain style. Then you happen to hear another recording of the same work, and to your dismay, you discover that the interpretation is just the opposite of yours, or rather, of the artist whom you so conscientiously strove to imitate. You may prefer this new version, too. So, why not remain independent and be yourself? Use your own judgment. By and by, you will naturally and achieve finer results in the end.

Precocious Youngsters

My nearly four-year-old son wants to learn to play the piano. He knows the difference between the treble and the bass clef. He has an excellent memory for music. He can play the piano on the radio and he listens for various instruments and then we make visits to the music shops to see the instruments. One of his playmates, who has been learning the piano since he was two and a half, plays me what material I should use when teaching him. Do you advise teaching him anything at all until after he leaves ABC's in kindergarten? Will his left-handedness make piano difficult for him?

—(Mrs.) A. B. C., Washington

Those little boys sound very precocious and eager to learn. So, I don't see any reason why you shouldn't go right ahead with your nearly four year old son. It seems awfully young, I know; but age has nothing to do in this matter: what counts is the child's aptitude, and, as an alert, wide-awake brain, remember Mozart! As to materials to be used, there is quite a large list to select from: Ada Reich's "Kindergarten Class Book," an excellent method approach, includes scale lists. Then I can recommend "My Piano" (Continued on Page 528)

The Practical Side of Piano Practicing

by Victor J. Seroff

Distinguished Russian-American
Piano Virtuoso and Teacher

ONCE, in a discussion of piano playing with Sergei V. Rachmaninoff, I commented upon the fact that while his compositions often called for large stretches, his hand was not abnormally large. His maximum compass was an octave and a major third—ten keys. On the other hand, his cousin, Alexander Siloti, had, according to reports, a stretch of an octave and a fifth. This is interesting to piano students because so many are concerned over what they feel are handicaps, whereas the great artists of the keyboard world were concerned with developing their muscle and nerve control for freedom of expression.

The practical side of piano practicing demands that one must learn how to practice, how to achieve the desired goal in the shortest possible time, which is half of success. Unfortunately, the student is generally told to work with the clock ticking next to him, and the minute he is through with the prescribed hours, off he goes until the next day. The silly notion still remains in the minds of parents, students, and even teachers, that if this performance is repeated day in and day out for several years, the youngster will wake up one morning a full-blown musician and technically a well equipped performer.

It would be far more profitable for the teacher or the parents to set a daily goal, a certain number of the whole or a certain part of a composition. The student should not leave the piano before this is achieved, no matter how long it takes. There should be no concern if at first it can be reached only in a very short time, for it won't be long before he will need far more time to do his job.

All practicing is mental work and not an isolated physical exercise. Unless the student keeps a concentrating mind on every move, he is wasting his time. As soon as he is mentally tired, he had better stop. As soon as he is physically tired, he had better stop.

The Subconscious Mind at Work

A great deal of actual work goes on in the subconscious mind after the work at the instrument is over. This is why a composition and its technical difficulties are done so well, even though the fingers were by leaving it alone for a few weeks. There is no use pounding away at the same piece again after month, and the student will discover with pleasure that by dropping it after the first musical round, he can "floor it" quite easily in the second.

But the most important objective for a teacher is to awaken in the student a love for the piano and sincere curiosity to overcome his difficulties. This is much more important than any scales or exercises—because there is danger of killing the beginner's every desire to be a musician. In short, one should develop the musician first, and the performer afterwards; not the reverse, as is usually the case.

The practice of cramming the student with all kinds of exercises in order to develop his technical skill, with the idea that musical phrasing, and so forth, will come afterwards, is very wrong. Just as well teach someone a new language without explaining the meaning of the words.

Playing the piano should become, for the student, a life necessity, practically a nutritional element, like a vitamin, without which he couldn't live happily for a day. In addition to being his profession, it should be his hobby, his hobby though it does not mean that he shouldn't go fishing if he wants to. Piano practice is a mental workshop in which something must be achieved every day, or the time is completely wasted. Repeatedly, research has been given by teachers should make their pupils play scales each day for several hours. So here are a few reasons against this practice that should at least put the question to doubt.

1. If the fingers are meant to develop the strength of the scales, they fall completely. The weak part of the hand is the fourth and fifth fingers. Yet these get very little work to do in the run of a scale. In fact, the fifth finger strikes only once in each up and down run. No muscle will develop from such intermittent exercise. Only a constant drill of those fingers will strengthen them, and such drills are provided in innumerable exercises.
2. If the practicing of scales will help to play them later on, when they occur in pieces, what about the greatly varied fingering we must often use, according to the phrasing line in the piece?

The Weak Points of the Hand

Just as much of the same can be said about arpeggios. The student should not waste many early morning hours on arpeggios. The student, however, must have a thorough knowledge of scales and arpeggios. This is indispensable.

Considering double notes, the student must always practice chiefly the upper part of the right hand and the lower part of the left, as these are the weak points. The absolute "together" sound is essential. All double notes should be sounded simultaneously. Some students are slow, concentrated players whose fingers waver. In such cases, however, the student is waver. In such cases, however, the student is waver. In such cases, however, the student is waver.

Practicing double notes well comes only with very strong fingers. Here it is absolutely essential to practice very, very slowly, so that the muscles will adjust themselves to the new situation. The student must use the muscle work of two fingers struck together against the other two becomes coordinated. The so-called *peteselle*-finger (holding finger) exercises are very interesting. For instance, holding the fifth finger in the keyboard and trilling with the other fingers in double notes. The same exercise can be applied by holding any other free finger down on the keyboard. This exercise should be started in an extremely slow tempo, and very gradually increased as the exercise becomes easier. One cannot emphasize too much the need for playing the holding finger exercises very carefully. At the first sign of tension they should be stopped at once and started again with a slower tempo and complete ease. (During the years that I studied with Moris Rosenthal it seemed to me that the holding finger exercises were among his favorites.)

In playing octaves, the student must know of three ways: playing with full arm and resting firmly on the fingers, playing with the wrist alone, and finally, with the fingers alone. As paradoxical as it may seem, we should play octaves with the wrist and hand. In playing alternating octaves, the weight and emphasis should be in the thumbs, since that is where the effect of the chromatic scale lies.

sequently must adjust their grip for the octave with relaxed wrist and arm, but firmly fixed fingers, feeling the keys well under the tips. Since the white key is much broader than the black, and therefore allows too much space for the fingers to shift, a very good idea is to practice the octave grip on the black keys alone, for, with the narrow key, the finger must always strike the same spot.

In playing octaves one should be aware only of the downward motion. Any upward motion of the wrist, independent of the arm, is a waste of that effort and time, which is so important in the speed of playing. The player, of course, should be aware of the action of the keys. The student can see for himself that the easier the action of the piano, the faster will the key return to its original position, and the more rapid and easier will be the execution of the repeated octave. This adjustment will apply to all combinations of repeated notes. The fingers should never release their grip of the keys. The student should just "shake" them downward, as fast or as slowly as the score demands. As an example, one may take into consideration the lengthy octave passages throughout the Schubert-Liszt *Er King*:



Busoni, in playing this work, never raised his hand from the keyboard. Once he encountered a long sequence of the same octaves, he let his hand rest upon the keys, and the hand moved up and down with the piano action, repeated octaves were adjusted to the action of the keys. It is helpful to practice octave passages with just the fifth finger alone—keeping the hand spread out in the position of the octave stretch. This will strengthen the muscles of the little finger and the outer side of the palm, and will add to the security of clean octaves, since it is the upper part of the octave that usually leads the passage. Practicing the reverse way, with the thumb leading, should be done very lightly, as there is danger of suffering the wrist and hand. In playing alternating octaves, the weight and emphasis should be in the thumbs, since that is where the effect of the chromatic scale lies.

Economy of Movement

All piano playing should be based on the maximum economy of the strength and movement of the hands over the keyboard. History says that when Busoni played, one could hardly see his hands move. As we read further, the same is said of Mozart and of Chopin. I once took a young friend (Continued on Page 533)



KATHRYN SANDERS RIEDER

Can You Set a Standard?

by Kathryn Sanders Rieder

IT CERTAINLY is a pleasure to hear a good choir!" a visiting minister said recently after hearing the

anthem. The anthem had added greatly to the worship service. All who heard the minister's remark seemed to be smiling agreement that the anthem had been a pleasure to the congregation, to the director, and to the choir members. It had been worth all the effort that had been given it.

The increasing number of good volunteer church choirs now winning distinction have found that it is essential that they select a standard and seek to maintain or better it. Standards vary for the many types of choirs. There must be standards to deal methodically with the shifting problems presented by changing groups, abilities, and circumstances. With some, the means detailed constitutions, and highly organized yearly programs; with others, only a few well-defined rules, carefully followed, are necessary. Many times when conditions are unsettled we think the solution must be to ask less and less. We adopt a soft attitude toward difficulties instead of attacking them constructively. Rather, we ought to be asking more of ourselves and the group, as we try to make choir participation more satisfying for each member.

The music itself deserves thoughtful attention, for the choir gives its best only to music that is liked. Are we maintaining the standard of having the choir music attractive and simple enough for the choir to sing confidently with the amount of rehearsal time available? We know that if the music is attractive to

the choir they will want to learn it, but it must also be well known before they can sing with satisfaction.

Many members sing little aside from their choir singing. Usually a few days intervene between practice and the worship service, which allows some impressions to fade. The anthem must be learned one hundred and ten per cent on rehearsal night if it is to be sung one hundred per cent for the congregation on Sunday. Even so, with many practices needed for each anthem, and with rehearsal time so short, the difficulty of the music selected is an important consideration.

There is a great difference in the amount of new music various choirs can use with profit. The choir which has many members of wide musical experience, who read easily and sing much, can do an amount. Another group, although it may do as well after thorough rehearsal, may be timid about trying new music, and become acquainted with it slowly.

Uplift Standards

Many people mention that they like music with an uplift. They say that they come to church for an uplift and that too much church music is sad or melancholy. Many younger people, while realizing that some year, prefer that this be only an accent, that the church music express something that will help them feel better, or give them impetus to live better, happier, more fruitful lives.

Do we set a standard in having the various sections rehearse their parts alone? Many members of our vol-

unteer choirs never feel sure of their part until they hear it alone. Others are not conscious that they are not in perfect tune with the rest unless their part is played with them as they sing. After parts alone are worked out, the sopranos and tenors are rehearsed together, then the altos and basses, and finally sopranos and altos together. This procedure gives practice in tuning to each other, in hearing the inner voices. Such practice helps re-enforce the learning of each individual part. Ideals of singing with unforced tones can be brought out at the same time. Sectional practice need not take long. It gives the others a moment of relaxation. And, if desired, the one part may sing while the others hum softly to acquaint themselves with their own part.

Diction Standards

Do we maintain high standards in having the words sung so they may be understood? Ask some of the more discerning and musical of the congregation to report on whether the words are clear, the balance of parts pleasing. Accept their report with good spirit even though it is not all praise. At rehearsal the director will do well to take a few moments to go to the back of the church auditorium to listen to his choir. Among other things he can determine which words are not clear, and drill the choir in singing them correctly. Often it is the final consonant which is unpronounced, which makes the meaning unintelligible.

There is a standard to be maintained in securing contrast in performing the anthems. Often choirs fall into the routine of singing along rigidly, with almost no variation in dynamics or tempo. Some soft sections, some loud sections, and a faithful execution of the marks of expression would lift many an average choir into the better than average class. Yes, we know these things—but do we perform them? Do we maintain the standard here?

Appearance Standards

Do we set a standard for the appearance of the choir? Even though robes have been widely adopted to help in this matter there are still details to consider if the appearance of the choir is to be uniform and pleasing. The wearing of hair-ornaments, ear-rings by the women, bright ties by the men, all sorts of small variations can spoil the dignity and appropriateness. The choir robes need to be kept clean and mended. They also need to be changed in appearance from time to time. If new robes are not needed, new stoles or collars with a change in design can freshen the garment and give a new and pleasing effect.

Posture Standards

Good posture is expected of an efficient choir but there is also the problem of eliminating distracting mannerisms. In most churches, choir and congregation still face each other and each distraction is disturbing. One choir had a habit of rising to sing, then each member making a step forward. It gave the strange effect of the choir lunging forward, and was corrected by a word from the director. Afterward they simply rose where they wished to stand, slightly away from the choir benches.

Behavior Standards

Whispering or over interest in the congregation must be watched. At times a tactful talk by the minister, stressing the choir's part of the service and emphasizing the matter of reverence, and the thoughts that should occupy the mind, can be of great help. It will be found more to the point than a recital of the "don'ts." Here, as in other situations, it is better to replace a faulty habit with a good one than to emphasize the poor habit through constant attention even though it is of a negative kind.

Membership Standards

Can you set a standard in membership? Some choirs are completely organized with all officers and a constitution that settles all matters in question. The director has almost no say to do with the membership considerations. He does pass on the new members and he does keep alert to secure new members, but in so far as membership considerations are concerned, he leaves the matters in the hands of his membership committee.

Some choirs hesitate to set up rules thinking that they may lose some members. (Continued on Page 49)

AN AUSTRIAN TRINITY

"BRUCKNER, MAHLER, SCHOENBERG." By Diana Newlin. Pages, 293. Price, \$3.50. Publisher, King's Crown Press. The author, with the authenticity of long research and devotion, has built her book around four stars of Viennese music since the days of Brahms. She has not included Richard Strauss in the group, probably because he was born in Munich and because she feels that he perhaps belongs to a different line of descent. The stars are Bruckner, Mahler, and Schoenberg, with Alban Berg, a pupil of Schoenberg, more or less in the nebulous background.

Her first interest in this musical revolt stems from a meeting with Arnold Schoenberg in Los Angeles in 1938, when she became a pupil of the famous radical. With great breadth of understanding she traces the steps of the revolution from the baroque Catholic Bruckner, through the Semite Mahler and Schoenberg, to Berg and his chaotic musical play, "Wozzeck." She indicates, with fine critical discernment, the distinctions between these masters, and provides the reader of today with opinions which form a splendid basis for comparison.

CONTESTED BIOGRAPHY

"KOUSSEVITSKY." By Moses Smith. Pages, 400. Price, \$4.00. Publisher, Allen, Towne and Heath, Inc. A new publishing firm, Allen, Towne and Heath, Inc., issued its first book, and almost before the work was on sale, found itself tangled up in the meshes of the law. Mr. Koussevitsky just didn't like the book and contended that his right of privacy had been invaded and that the book had willfully damaged his reputation as one of the world's great conductors. He sued the publishers and lost his case. He then appealed and the decision handed down was that the book had to do with factual matters and was not fictional. Mr. Koussevitsky lost again.



SERGE KOUSSEVITSKY

Certainly your reviewer could not appoint himself as a third court of musical justice to a man who has been one of the most active and valuable figures in the musical progress of the New World. That decision can come only from the musical public as a whole. If we were in Mr. Koussevitsky's position, we wouldn't care very much, because the great jury of the people themselves is wise and understanding. Such a career is so

The Etude Music Lover's Bookshelf



Any book here reviewed may be secured from THE ETUDE MUSIC MAGAZINE at the price given on receipt of cash or check.

by B. Meredith Cadman

SEEING MUSIC

"VISIBLE SPEECH." By Ralph K. Potter, George A. Kopp, and Harriet C. Green. Pages, 441. Price, \$4.75. Publisher, D. Van Nostrand Company, Inc.

The first authoritative, comprehensive work upon the science of photographing sounds in speech so that these may be analyzed for study in education of the deaf, speech correction, phonetics, music, dramatics, heart beats, bird songs, animal sounds, machinery noises, or any other research involving sounds. There are more than five hundred reproductions of spectrograms. These should give great opportunity to scientifically minded musicians.

CHORAL PERFORMANCES

"FUNDAMENTALS OF CHORAL EXPRESSION." By Hayes M. Fuhr. Pages, 103. Price, \$2.00. Publisher, University of Nebraska Press.

The great reforms that have come in the field of choral singing were long delayed. It is not far since the day when almost no one expected to make out the words of a chorus or even a quartet. The singers sang the notes with fair respect for intonation but were not expected to let the audience know what the song was about; nor was there much attention paid to anything more than the crudest attempt at expression. Such books as that of Mr. Fuhr have contributed much to remedy this, and the chapters are clear and readable, and are divided as follows: Perspective, Group Organization, Repertoire, Rehearsal, Tone Production, Performance.

A MUSICAL FAMILY

"THE NEWHARD PIANO QUARTET." By Nelson James Newhard, Sr. Pages, 248. Price, \$3.05. Publisher, Lehigh Printing Company, 125 North Hall Street, Allentown, Pa.

This is an unusual book about an unusual achievement. Mr. Newhard has been one of the leading music teachers in his home community of Bethlehem, Pa. He took it upon himself to form, from his family of young children, Margaret E. Harold E., Gretchen L., and Nelson J., Jr., a quartet, all four players performing at one keyboard in arrangements made mostly by European composers. Starting with very simple pieces, the repertoire expanded until many of the works of the masters were included. The quartet gradually grew up, and as the playing efficiency of the performers increased, it began to attract attention. The performances were precise, the ensemble excellent, and the interpretations understanding and absorbing. The quartet proved a great novelty and was much in demand.

Mr. Newhard gives, in great detail, notes upon the training of the quartet and the development of the performers, who are now adults and college graduates. He writes stories of over two hundred pieces including piano solos, duets, trios, quartets; selections for two, three, and four pianos, as well as organ and piano duets, concertos, and miscellaneous numbers.

MILLIONS IN IT

"HOW TO WRITE, SING AND SELL POPULAR SONGS." By Nick Kenny. Pages, 255. Price, \$2.00. Publisher, Hermitage Press.

Yes, there are millions in it for a very few people out of the one hundred and forty million who make up the population of the United States. It is hard to think of a business in which the element of speculation enters more than in the field of the popular song. For one Irving Berlin, one Richard Rodgers, one Paul Whiteman, one Bing Crosby in the field of popular music, there are thousands of aspirants with about as much chance of giving Uncle Sam any additional labor with their income tax as a humming bird has of catching a whale. Nick Kenny, one of the few who have pitfalls to avoid in song writing and gives pertinent advice from Cole Porter, Richard Rodgers, Oscar Hammerstein, II, Irving Berlin, Paul Whiteman, Irving Caesar, Cab Calloway, Frank Sinatra, Jo Stafford, Perry Como, the Andrews Sisters, Kate Smith, Bing Crosby, Sophie Tucker, and many others, as well as information on copyright, lists of publishers, and various other information of value to the aspiring song writer.

THE WELL TRAINED VOICE

"YOUR VOICE AND YOUR SPEECH." By Beatrice Desfosse. Pages, 224. Price, \$3.50. Publisher, Cattell and Company, Inc.

Mrs. Desfosse's work is one with which all vocal teachers should become acquainted, because so many who want to learn how to speak correctly, effectively, and beautifully, apply to the study of the teacher for assistance. So much practical information can be obtained from a book of this type about "Pacing Your Fears," "Thinking On Your Feet," "Everyday Speech," "Articulation," "Strengthening Your Voice," "Speaking for Radio," "Choral Speech," and other subjects, that the teacher's work may be amplified very greatly, without adding to the pupil's fees. The book is to be highly recommended.

"MUSIC STUDY EXALTS LIFE"

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



Standards for the New Season

In all my years of happy association with *The Enraver*, no topic has provoked the interest stirred up by the pages on Standards of Music Teaching. (January and February 1947). The letters received are obviously from intelligent, aspiring, and also indignant teachers. Do they ascribe today's generally low level of piano teaching to the teachers themselves? Or to poor teaching materials? Or to the "no time for practice" wait? Or to school or extra curricular activities? ... Hardly! About half the correspondents place the blame squarely on the parents, especially the "mothers"; others castigate our "progressive" educators; only a few point fingers of shame at the teachers.

Mary A. Spencer of Princeton, New Jersey, makes this devastating indictment:

"I firmly believe that the blame for inadequately trained students lies on more doors than those of the piano teacher. How often do we teachers hear this statement from parents canvassing the field for a music instructor: 'I don't want Johnnie to be a concert pianist or a professional musician. I want him to know just enough so that he can play for his own enjoyment.' These words cause more heartbreak to teachers and students than any ever uttered. The teacher, to comply with the patron's wishes, teaches Johnnie 'pieces,' no scales, no exercises, no technique of any kind ... nothing that will sound as if he is on the road to professionalism. He must 'just play.' Also he must never be kept on a piece so long that he will tire of it, or perfect it! Consequently one musical murder after another is committed."

"However, the tragedy is not in what happens to the music, but in what happens to Johnnie. He never gains enough technical equipment or knowledge to 'play for his own pleasure,' he soon realizes his shortcomings, becomes discouraged by his own inadequacies and gives up the struggle as hopeless ... or, still clinging to the ideal that there must be some beauty in music (although he has yet to make that beauty with his own hands), he enters college or music school. The teachers there must help him not only to unlearn but also to relearn basic principles which he should have known from his earliest experiences in music. Wilful fingers must be retained, old habits must be broken down and new ones substituted. After this procedure perhaps a little pleasure may creep into the pianist's experiences, if he is not completely worn out with confusion."

"Yes, we blame the parent; but parents usually don't get their ideas about 'enjoyment,' 'for pleasure,' and so forth from their own heads. I go directly to the door of the modern educator who, like a quack doctor, theorizes endlessly to the ruination of millions of young hopefuls. The child must 'love' his work (or studies or whatever his task). That statement is good when interpreted sensibly. I honestly believe that love for one's work is an absolute necessity for meaningful learning. But I also believe that the elements of work in music (and other studies) are at present so broken down that the child is almost completely milk-fed, and any labor on his part, either physical or mental, is completely eliminated. It is true that it takes a wise person to guide a student into loving his work, but nothing which really gives our life meaning is ever gained without expenditure of effort. The idea of the 'easier road' is purely an adult concept, because children are less prone to try to escape a little use of energy than adults. We give our children the best in materials, but why do we handicap them from the beginning with 'adult short-cuts' and superimposed ideas which lead to nothing but disillusionment?"

Music Is Work-Fun

Miss Spencer's letter is one of the finest I have received on this or any subject. We are grateful to her for its sharp reminders. Why not send copies to some of your realistic parents, or to that smart sleek school principal? I dare you to do it!

Every youngster must learn from the beginning of his life that fun must be worked for. Any other kind of education leads to unhappiness. Piano-playing is one of the most satisfying kinds of work-fun. For thousands of persons there is no pleasure to equal the making of music. To do this well requires sustained discipline and concentrated effort. Yet, contrary to generally held opinion, I contend that the acquiring of moderate technical skill need not become a burdensome or tedious process. To be sure, technique vitally taught, must first be insinuated in the lazy disbelief of pupil's fingers, and then let one day he wakes up and sees the necessity for it. (That's always a day of rejoicing for us, isn't it?) Whereupon the problem is solved once and for all.

I can honestly say that I've never had the slightest difficulty persuading young pupils—beginners or intermediates—to practice technique. This goes for the years when, traveling from house to house, I played and steam trains, trolley, ferry boat, and on foot, staggering through mud and snow-drifts I gave house-to-house lessons in sixteen suburbs. "Ah," you say, "that was years ago, another generation, different conditions and so forth. ... Perhaps you are right. ... but I can point out dozens of today's teachers who report little difficulty in teaching technique the imaginative, scientific, stimulating way."

Is It as Bad as This?

Here's a distressing letter from a conscientious rural teacher of many years experience:

"I deeply regret that you do not place the blame where it rightfully belongs—on the modern parent, the undisciplined child and a few other obstacles namely, physical education, home economics, band, radio,

movies, and ball games.

"Maybe I'm old enough to be your grandmother, though I doubt it! In my school days we lived on music and had enough hours to study it. We learned Bach, Mozart, Beethoven, Schubert and made an issue of technique and theory, and above all learned to control ourselves through self discipline."

"What does music study mean in our schools today? Band with brass tooting a blaring march on a football field, and nobody to play the piano in Sunday School or for a gleu club. When the four years of high school are over, music is gone forever so far as performance is concerned; and in the schools we just have more and more teachers coming on—that's all."

"What time is left for piano students to practice? In rural communities such as mine the school bus trip takes two hours daily. One of my girls, working on the Orie Concerto might get it learned if she had half a chance to work on it; but she can't miss a ball game, football, basketball, baseball and what-have-you-ball, and all the rooting, hooting crowd. If she misses a game, she's 'queer' ... and there goes the piano practice!"

"In my study and teaching days girls had time to practice. Nope, nope, it isn't the teacher's fault. You'd better bet the parents' ears and tell them to send to lessons a peppy girl who is eager to learn keys, chords, scales, sight-reading, and so forth. Don't expect us to inspire a sleepy, gum-chewing girl who won't practice her piano lesson even if it is written down in detail."

"I am not a parent, but just the piano teacher with tied hands. I'm weary educating both child and parent, and often being treated like a dummy by everybody. ... You great big 'guys' who write for *The Enraver*, come out, travel our paths, and see what you catch on your hook."

Well! There's nothing further for us to say except this: if music brings its teachers to an unhappy, embittered state, there's only one thing to do—quit music, retire, or go into another business or profession. I wonder if other small community teachers agree with our correspondent?

Joint Responsibility

Some of the letters put the blame on parents who tolerate incompetent teachers:

"In our town of 65,000 I am the only nondegree teacher among twelve piano teachers; yet students from master or bachelor degree teachers come to me without the least knowledge of key or time signatures, tempo indications, and worst of all, any practical knowledge of major or minor scales."

If I think any of these statements lies with parents who bring their children and say, "I only want Johnny to have fun out of his music. ... I refuse to take your students."

Good for you! Most competent teachers nowadays are in the same position—they can and do choose their pupils.

From the above letter it seems, doesn't it, that the remedy would be found in demanding teachers with college degrees?

Here's another: "If you could only see the specimens that come to me after years of lessons with so-called teachers. Two girls came to me recently, one with eight years, the other with four years' study. I planned to work with them on sonatas, classics, and so forth—but found that they had great difficulty playing Godard's 'Moonlight' Sonata. (The third movement was out of the question.)"

"What is the matter with the parents? Do they have money to throw away? My pupils' parents tell me they have learned to swim from me in six months than at their previous training."

Perhaps the remedy lies in educating the parents; ... Or is it too late?

"This week I auditioned eighth graders for lessons next autumn. Hearing the high school juniors and seniors positively make me groan. They bring me *Rhapsody* by Liszt, *Clair de Lune*, Liszt, Chopin, with no technical foundation. They can't even play the key they are reading in, cannot decipher dynamic directions or tempo indications. As for 'tone' they never heard of it."

If this is the level of piano teaching in the United States, it's pretty bad, isn't it?

(Continued on Page 494)

LOUIS ANTOINE JULIEN

DURING the season of 1853-4 there appeared in New York concert halls a French conductor whose colorful personality and theatrical methods made him one of the most popular figures of the day. Louis Antoine-Julien introduced to Americans their first large orchestra and to symphonic music at popular prices. Like his contemporary, Phineas T. Barnum, Julien advertised copiously, introduced novelties, and intrigued the public by grandiose stagings. Unlike the showman, however, he was sincere in his attempt to popularize the classics.

When the French conductor arrived in the summer of 1853, he found a busy young nation in the throes of its first growing pains. New York was just beginning to present itself as the nation's first city. The New York Philharmonic had announced a new "season" of four concerts. The first American Exposition was in full swing, the President having dedicated its Great Crystal Palace, July 14, 1853.

The Palace later became the show place of New York, and here in June of the following year, Julien triumphantly staged America's "First Musical Congress." The Congress, attended by representatives of such cities as Boston, Philadelphia, Baltimore, Cincinnati, and others, opened June 15 and continued through the following week with a series of nightly "congresses." For the opening concert, which was the largest and most spectacular of all, Julien directed a chorus of over 1000 voices and an orchestra of two hundred and fifty performers.

A Gala Event

Following the close of the Congress—on the next Monday, June 25—Julien appeared in his farewell concert. No event of the season aroused more interest. Shortly after mid-afternoon the city's horse-drawn cars were filled with crowds arriving for the concert scheduled to begin at seven o'clock. Farmers with their families in "Sunday best," fashionably attired New Yorkers, wide-eyed youngsters in tow of anxious parents surged through the doors to hear once more the conductor who had opened a new world of music for them to enjoy.

They had long since become accustomed to the crimson platform edged in gold, the elaborate white and gold "throne chair" just back of the conductor's stand since 1846, Clair de Lune, Liszt, Chopin, with no technical foundation. They can't even play the key they are reading in, cannot decipher dynamic directions or tempo indications. As for 'tone' they never heard of it."

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Father of America's "Pop" Concerts

Louis Antoine Julien

by Norma Ryland Graves

From somewhere down in front came a sharp rustle like the crackling of leaves before an autumn storm. Then as a square-set, dark-haired man stepped out on the stage, successive waves of sound rocketed from the hall. Smiling and bowing, his black eyes darting from side to side, Julien finally reached the center of the stage. From the sheen of his long black hair to the gloss of his patent leather shoes the forty-two-year-old conductor was elegantly turned out. As usual he wore his coat open to reveal a dazzling white waistcoat topped by an elaborately embroidered shirt front. His long wristbands were turned back over his cuffs. Contrary to custom, however, he wore neither primrose gloves nor the numerous diamond rings and charms that usually imparted such a garish effect to his appearance.

For his last concert Julien followed the usual pattern of an overture, two movements of a symphony, an operatic selection, instrumental solos, and a concluding group of popular dance music. But it was a program devoid of many of the theatrical trappings in which he so frequently clothed his music. The roars of applause that greeted the last number had hardly subsided when the audience observed Köenig, the chief cornetist, advance toward his conductor bearing a huge golden wreath and tablet, which he presented to him. Amid thunderous applause Julien turned the quadrille—a square dance of five movements—had spread from the continent to the New World. Astute showman that he was, Julien further popularized his own by tying them with events of the day such as *The Great Exhibition Quadrille*. He also advertised that a different one of his celebrated "National Quadrilles," featuring the music of various world nations, would be played each evening.

A special favorite, *The American Quadrille*, which had been composed shortly after his arrival in the United States, contained all the national airs arranged for twenty of his solo artists. In this ring bells and zoomed cannon so well that he never failed to win his audience up to a frenzy of patriotic zeal. Other audience-favorites were his *Army and Navy Quadrilles* in which he vividly pantomimed the actions of the soldier and the sailor.

A Startling Innovation

It had been nearly a year since elaborate posters of scarlet and black plastered all over New York had first announced Julien's arrival from England, where he had concertized for nearly twenty years. He had skyrocketed to fame through his popular "Schilling Concerts," attended by the millions whose fables, as well as those of Julien himself, were immortalized by cartoons of the famous "Punch."

Julien brought over as nucleus for his American organization forty musicians including such well known artists as the cornetist, Köenig; Bottesini, the great contra-bass; Lavigne, world-famous obout; Wulla, celebrated clarinetist; and Hughes, the famous ophicleide. Among the fifty-eight musicians he employed in this country was a young violinist, Theodore Thomas.

To Americans of the middle nineteenth century an orchestra of ninety-eight was a startling innovation; likewise the number of solo-artists Julien introduced at each performance. Even more amazing, however, was the price charged for each scarlet and gold admission card—only fifty cents. It was worth that much to the strange new instruments Julien used; drums so large that they required a pair of players; the mammoth bugle with keys, the ophicleide; the odd-shaped wood winds. With a repertoire of more than 1200 pieces, Julien increased his din. In the excitement women fainted. Finally at a signal from Julien the women left the stage and the spectacle ended with the orchestra leading the *Dorology*. Those in the audience who were physically able joined in the singing. Julien's triumphs were not confined solely to New

these idiosyncrasies which his public expected. Since he had thoroughly trained his men to play with their conductor facing the audience, he was free to "play" upon the emotions of his listeners, and what a field day he made of it!

Nor waiting his baton gracefully in mid-air, now smashing it down forcefully when he noted an occasional lapse of audience-attention, he dominated the situation at all times. As he approached the climax of a number, he often seized a folk music—sitar or flute or cornet and concluded the selection with a dramatic flourish. Then mopping his face with a large silk handkerchief, he dropped exhausted onto his "throne" to receive the plaudits of his admirers. Many were the tricks he used to arouse interest, such as having a pair of white kid gloves brought in on a silver platter. Facing his audience, Julien methodically drew them on and from his collection of batons, meticulously selected a jewel-tipped one. His listeners knew, without consulting their programs, that this was the prelude to a Beethoven number, a composer whose conductor revered despite his theatrical badinage.

Descriptive Music Plus

The Frenchman's popularity was further strengthened by the number of quadrilles he composed. At this time the craze for dancing the quadrille—a square dance of five movements—had spread from the continent to the New World. Astute showman that he was, Julien further popularized his own by tying them with events of the day such as *The Great Exhibition Quadrille*. He also advertised that a different one of his celebrated "National Quadrilles," featuring the music of various world nations, would be played each evening.

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But the musical cocktail on most programs was the concluding number, *The Firemen's Quadrille* in which he exhibited a bag of theatrical tricks that has rarely been equaled. Before starting the number, Julien solemnly warned his audience of the terrifying spectacle they were about to witness. At first the music had a deceptive smoothness and quiet, almost like a lullaby. Then suddenly came the ringing of fire bells. Fire ... real fire burst from the ceiling! Three or four companies of firemen rushed on the stage, dragging reels of hose from which water was pouring. Hoarse directions, terrifying screams, shouted orders transmitted by the megaphone-equipped musicians added realistic terror to the scene.

Came the crash of falling buildings (cannon balls rolled through plank tunnels beneath the stage) ... crashing seas, lightning increasing din. In the excitement women fainted. Finally at a signal from Julien the women left the stage and the spectacle ended with the orchestra leading the *Dorology*. Those in the audience who were physically able joined in the singing. Julien's triumphs were not confined solely to New

How Important is Rhythm?

Harmonious Balance the Basis of Music

by Carl M. Roeder

Noted New York Piano Pedagogue

Carl M. Roeder, one of the most distinguished of American "pianogists," has been a member of the faculty of the Juilliard School of Music for years. His work in the educational field has been highly endorsed by many noted pianists.

THE FUNDAMENTAL basis of music is that which underlies all nature—rhythm. Rhythm, defined aurally, is an orderly succession of sounds; visually it is represented by a succession of curves; physically it is balanced movement.

Nature abhors not only a vacuum, but a straight line as well. The line of beauty is invariably a curve. However, its highest exemplification is not a circle, but the boundless freedom of the spiral. The circle is limited and confined and its every arc is the same. Infinite variety is always found in every manifestation of beauty, be it a tendril, a lily, a sea-shell, the lark's song, a sunset, or a foaming wave.

*"The heart can think of no devotion
Greater than that of shore to ocean,
Holding the curve of one position
And counting an endless repetition."*

Music in this day is taking an educational position of arresting significance. The late President Eliot of Harvard spoke vividly when he said: "It is the greatest educator of them all." The study of music provides a means whereby young people can be trained to flexibility of spirit, a more refined intelligence, a highly disciplined will power, a sensitive comprehension of the beautiful, and a greater control of that wonderful piece of mechanism, the human body.

Teaching is not a pouring-in process. It is an arousement. Not filling the well with an outside supply, but opening a spring. No higher compliment can be paid to a teacher than Henry Drummond's tribute to Ruskin: "He hath opened mine eyes." Teaching music is the art of "untwisting all the chains that tie the hidden soul of harmony."

Goethe has described architecture as frozen music. Conversely, the art of sound organized toward beauty may be just as truly called fixed architecture. But it is much more than design, regularity, symmetry, and proportion. Music, complete in its beauty, is the cathedral in all its grandeur made resplendent with the light of the sun upon it from without, and aglow with an inner atmosphere of human devotion and aspiration.

Mozart classified the art of piano playing under three K's—namely, head, hand, and heart; and I am sure all will agree that the greatest of these is heart. Biology teaches us that function precedes and creates the form, and that in the human embryo, in the place where the heart is to be there first appears a vibration or pulsation. "In the beginning," said Brahms, "was rhythm!" And when we fully realize the function of the heart we are all the more impressed with the significance of this pronouncement.

The heart is the seat of the pulse. It is the main spring of life itself. And the basis of its vitality is its

regular beat. When this becomes unsteady the life is threatened. When it ceases, life itself becomes nonexistent. But the beat is only of importance when it performs its function to produce the flow—to give impetus and momentum to the whole organism.

Muscular Equilibrium

Even mechanical technique is not acquired merely, as has been the idea of many, by endless repetition, physical discipline and what the Germans call *sitz fecht*, but rather by a mental comprehension of natural processes; a rhythmic coordination of all the physical factors employed in such a way as to produce, not fatigue, but economy of effort. We call this relaxation; but that word does not fully express this essential requisite to all pianistic achievement. A better term is muscular equilibrium—a perfect balance of the player's apparatus, namely, the entire body, working in complete rhythmic collaboration. Only this state of calm, though alert, equipoise can establish that mental ease and physical readiness which enable the player to summon whatever energy is required for any desired degree of intensity, from the most delicate tonal texture to clamorous reverberation of power.

Thus it is that rhythm *marshals the muscles*. The tactile sensitivity by which we feel silk, stroke a kitten, wind a watch, turn a door knob, squeeze an orange, or move a piano, combines both the ebb and flow of muscular rhythm. It is a contraction and then an expansion. Systole and diastole action, the so-called cardiac cycle. But in stroking the kitten we must rub the fur the right way and thus preserve harmony and avoid discord. And in the acquisition of a piano technique pressure is preferable to force. This pressure must, however, be vital and instantaneous. Of the artistic pianist it should always be true that

*"His words are keener than
other men's words,
And they are kinder too."*

All sounds are either consonant (percussive) or vowel (blending). A line is a succession of points in which the points are lost in continuity. A pianistic touch combines impingement and continuity. As the

point of the needle opens the way for the thread, and when the seam is completed only the thread remains, so the key impingement must not override the tone but be lost in it, to insure a true legato.

The seeming paradox of pressure and release which provides the rhythm of repose, is the basic principle of a controlled technique. It emphasizes the truth that every attractive force carries within itself its own resistance and thus insures balance.

George Bernard Shaw is highly amusing when he tells of following a man, who fell to the ground from the top of a building, to the hospital to inquire whether the earth had attracted him. "Why, no," was the reply, "it repelled me; that's why I'm here!"

The principle of action and repose which is always present in a well-produced piano tone is back of every group of sounds from a two-toned slur to a phrase, period, or movement. No music is well balanced which does not take account of this antecedent and consequent relationship. All tonal design, emotional impetus, and climax effluence are constantly publishing the universal reign of rhythm.

The Significance of Rhythm

Rhythm and time are by no means interchangeable terms. Time is an intellectual thing, a matter of arithmetic, while rhythm is an emotional experience, a matter of feeling. Many mechanically-minded folks play in a cold, hard, brittle, mechanical fashion. To this music seems to be mathematics made audible. Much of the ultra-modernistic music is of this riveting machine, Gatling gun, rigid and inflexible character. Small wonder that an up-to-date woman, after a performance of this nature, was heard to exclaim: "I just adore modern music; it is so irritating to the nerves!"

Keeping correct time and observing recurrent pulsation and metrical accents must, of course, be required of every student; but they are at best only the material means of measurement. The real significance of rhythm is what one feels that arouses and sustains a spirit of oneness and momentum in the music.

It is the teacher's privilege (Continued on Page 528)

When Stainer and Amati Violins Brought More Than Those of Stradivarius

by Carl Farseth

Mr. Harold Berkley, Editor of the Violin Department of *The Etude*, read Mr. Farseth's article and recommended its publication. However, he comments that inasmuch as this refers to the translation of a little known eighteenth century work, giving opinions of connoisseurs of that day which are not of those of foremost violin experts of today, this fact should be taken into consideration by the reader. In the history of art, works that of one time were considered of lesser value, when weighed on the scales of Time, often become suddenly important. The following is chapter appended to a translation, soon to be published, of Antonio Bogelli's treatise on violin making.

The article in Griselini's encyclopedia follows in full:

The Luthier or Maker of Violins and Other Instruments

The luthier or violin maker is the artisan who makes all the musical instruments that are played with the bow, as the violin, violoncello, viola, double-bass, viol d'amore, etc. He also makes the instruments that are plucked with the fingers as the lute, arch-lute, theorbo, harp, guitar, mandola, mandolin, psaltery, etc.

In order to give a beautiful form to the violins, the luthier makes them after the patterns of our most skilled Italian artisans who in this kind of work have acquired a reputation and universal fame through all of Europe.

The chief reason for excellence in an instrument is the discovery of choice spruce, old and sonorous, for the top. The best is that which comes from Tyrol. The hollowing out of the top so it is more or less arched; the different thicknesses it is necessary to observe; the method of placing the bass-bar inside, on the side of the G-string, which is the thickest string on the violin; the height of the ribs; and finally the hollowing out of the back which must correspond exactly to that of the top—all these things, in conjunction with the correct method of forming the two openings in the form of an "S" which are made in the top of the violin in order to fix the position of the soundpost and the bridge, are necessary contributions to the value of an instrument.

The soundpost (anima, soul) is a small wooden cylinder which is placed upright between the top and the back so as to keep them always at the same height. The bridge is a tablet of beechwood (fratier, maple) more or less perforated that is placed between the S's and serves to hold the strings at a suitable degree of elevation over the top of the violin.

The violin is varnished to preserve the wood from moisture and dry (polvere). All our skilled Italian violin makers use oil varnish, which certainly is better than the varnish made with spirits of wine which is used by most of the artisans of France.

VIOLIN

Edited by Harold Berkley

How to Grade Pupils in Music

Q. I am a music teacher and supervisor in a large county school system. Our superintendent was dissatisfied with the curriculum, so he set his teachers to work to make a new one. We are divided into committees, and I am chairman of the committee on music. The problem we need help in solving is that of testing the music achievement of grade school pupils, and we seem to be stumped. We grade on the "A," "B," "C" basis. A standing for "excellent," S for "satisfactory," and I for "unsatisfactory." But we find it difficult to give a fair examination in music because we have no basis upon which to judge appreciation and emotional values. How does one test musical achievement? Is it possible to do so? Are there any standard musical tests available? We have found the musical talent tests of some value in music guidance but they are of no help so far as achievement is concerned. We have a very liberal-minded administration here and we are receptive to any suggestions that you may care to offer. Thank you very much.—D. L.

A. You have set me a very difficult problem, and my reply to your question will have to be a very general one based on my own personal opinion—with which not everyone will agree.

There are available a few achievement tests in music, and if you will read pages 372 and 373 in the book "The Teaching and Administration of High School Music" by Dykema and Gehrkens, you will find a brief description of each one. In the chapter itself you will find some discussion of music tests in general, and at the end there is an excellent bibliography. Perhaps you will wish to send for samples of some of the tests, but even if you do this I have a feeling that your problem will not be solved.

The whole point of the matter is that grading for musical achievement is practically impossible; first, because the really important achievements in music are intangible, elusive, and therefore difficult to determine; second, because music educators have not been able to agree on objectives. In other words, there is no uniformity of agreement as to what we expect our pupils to achieve in music, and therefore it is impossible to set up standard achievement tests. On top of this is the fact I first mentioned, namely, that real artistic achievement in music is so elusive that it is difficult to get at except perhaps by having an individual conference with each pupil, and under present school conditions such an individual conference is impracticable.

Therefore we shall have to content ourselves with a make-shift type of testing and grading, and in more specific reply to your questions I will give you the following opinions: (1) I approve of a music grade, and I like your scheme of using the three words or their symbols: "Excellent," "Satisfactory," and "Unsatisfactory;" (2) I believe the written work should not count for more than perhaps twenty per cent toward the final grade; the formulation of this grade; (3) I believe it possible to organize some sort of an individual singing test in which the pupil is graded on such items as tone quality, intonation, diction, and, perhaps, sight singing, but I feel that such a test ought probably not to count for more than another twenty-five or thirty per cent of the grade; (4) I personally think that the most important item is the pupil's attitude toward music—I mean day-by-day attitude, through the month or the term, and I feel that this half of the grade might well be based on

Questions and Answers

Conducted by

Karl W. Gehrkens, Mus. Doc.

Professor Emeritus
Oberlin CollegeMusic Editor, Webster's New
International Dictionary

themselves learn to sing, play, and create—in other words if they learn to make their own music. "I know because I have experienced," said wise old John Dewey—and his dictum is still as true as it was when he said it.

Further Advice About
Accompanying by Ear

The Editor of this department has received a letter from R. D. W. about playing accompaniments by ear, and since it presents the viewpoint of a practical and experienced performer we are glad to provide Mrs. L. R. and anyone else who may be interested with the additional information. The letter is as follows, and we are grateful to R. D. W. for taking the trouble to write it.

the pupil's basic enthusiasm—or lack of it—toward the musical activities of the school.

If you and the room teacher will take the trouble to formulate a grade of "Excellent," "Satisfactory," or "Unsatisfactory" for each child, the grade to be based on: (1) written work of various sorts, twenty-five per cent; (2) individual singing, twenty-five per cent; and (3) general attitude toward music, fifty per cent. Our pupils to achieve in music, and therefore it is impossible to set up standard achievement tests. On top of this is the fact I first mentioned, namely, that real artistic achievement in music is so elusive that it is difficult to get at except perhaps by having an individual conference with each pupil, and under present school conditions such an individual conference is impracticable.

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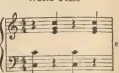
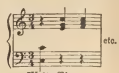
I read your answer to Mrs. L. R. in the September *Envo*, regarding learning to accompany the violin on the piano. While I heartily approve of your answer and the advice you give, I believe I know a short cut which would enable her to accompany her husband in a shorter time, while she is also learning to play the piano, and not because of lack of technical fluency. If you cannot play this up to the tempo indicated, I believe it would be unwise to use it as part of your entrance examination, and that you would do well to select some composition in similar style which is less demanding technically.

2. Almost any Prelude and Fugue would do, provided the other competitors you have selected. From the first volume I believe that perhaps the No. 16 in G minor would do admirably. Or you might prefer the No. 5 in D major, or the No. 3 in C-sharp major; any one of these would be quite all right.

I am not sure just what you mean by the term "study," but I suppose you mean some composition which is technically difficult yet musically interesting. Would something like Handel's *Harmonious Blacksmith* be what you want? Or perhaps you would prefer *Mendelssohn's Scherzo in E minor*, Op. 16, No. 2, or Liszt's *Gnomes* or his *Etude in D-flat* (*Un Sospiro*). Since you have no really modern music in your group, I think it would be wise to include something of more recent vintage, such as Debussy's *Les tierces alternees*, or something from his "Twelve Etudes." Or for something truly modern, try one of Stravinsky's "Dances," or several numbers from Volumes V and VI of Bartok's "Mikrokosmos."

3. Mrs. L. R. will get a set of scales and chords and simply memorize the

"changes." I believe that in a short time she will be able to accompany her husband well enough to play dance music with him. She must of course learn to break up the chords like this:



Since she will now be listening more closely to the music, the violin will soon be able to hear what the violin has to say and that she will readily learn to "pick up" the proper key.

What to Play for an
Entrance Examination

Q. I am studying *The Fountain of Jacques Prele* by Charles Griffes. The tempo indicated (♩ = 104-108) seems to me to be a bit rapid for an even rendition of this selection. Would you please let me if this is the standard tempo used in recital programs?

2. Next September I will enter the Eastman School of Music in Rochester, N. Y. For my entrance examination I intend to play the above mentioned Griffes number, the Chopin *Etude* Op. 10, No. 3, and the Beethoven *Sonata in F-sharp*. I wonder if you would suggest a suitable Prelude and Fugue from "The Well-Tempered Clavier"—and also a study to complete my program.—R. S.

A. I am informed that the tempo indicated is the tempo one should try to perform. You will note, however, that there are many indications for tempo changes at places marked *meno mosso*, *piu animato*, *crescendo*, and so forth. The tempo should be started early. Basic pedal operations are simple enough for any child to comprehend and master. Moreover, they offer a vehicle for more musically expressive and effective playing, thereby giving a glimpse into the well-nigh inexhaustible harmonious possibilities which the student can use when advanced and experienced. Unfortunately the use of the pedals is given either slight attention or is entirely ignored. Still more frequently the pedals are used as a "cover-up" for a weak keyboard technique.

Except in certain types of music, or when the composer desires no pedal—indicated by a sense pedal—performance without the pedals is unimaginable. At the same time poor pedaling is worse than none for it can make a good performance intolerable. Beautiful pedaling releases the soul of the pianoforte.

Pedal technique should be developed concurrently with all the other phases of good pianism. It demands an understanding of pedal operations, why they are used, when they should be applied and released, and when they should be avoided. Complete mastery can only arise from a full knowledge of harmony, a knowledge of the laws of the piano as a machine, good taste, and musical judgment, and last, but not least, a keen ear perception. It is obvious that no composer could successfully mark every nuance of pedaling any more than he could indicate every inflection of dynamics, tempo, rubato, and so forth. Since many passages can be pedaled beautifully in several ways, there are varied opinions regarding the pedaling of identical passages. Detailed directions would tend to create stereotyped performances by limiting the pianist in the expression of his individuality.

The ear is really the supreme guide in pedaling. As it directs and controls the muscles of the hands and arms in creating actual tones from mental concepts of tone, so does it direct and control the muscles of the feet and legs to enrich and sustain the tone

The Pedals—The Soul of the Pianoforte

by George Mac Nabb

Member of the Faculty, University of Rochester

through pedal-operation. This emphasizes the fact that the training and development of the ear is the alpha and omega in all music study.

Pedal-Operation

The pedals should be operated with the ball of the foot. Since the heel must act as a pivot and support the weight of the leg, it is important that it be placed firmly on the floor. Toe-pedaling results in muscular tension and a lack of balance and control; with the danger of the toe slipping off the pedal. Pedaling with the feet off the floor has the same result and may create a distracting noise as the foot hits the pedal. Since we do not countenance hitting the key, why should we allow hitting the pedal? The foot should be in constant contact with the pedal by just barely resting on it, ready for the depression. When no pedaling is required the foot can rest on the floor. This applies chiefly to the left foot which operates the less-used *soft* and *sostenuto* pedals. The depression and release of the pedals should be rapid, precise, and quiet. In the release the foot should not break contact with the pedal, but rest lightly upon it.

The Three Pedals

There are three pedals on the modern grand piano.

1. The *damper* pedal—at the right
2. The *soft* pedal—at the left
3. The *sostenuto* pedal—in the center.

The Damper Pedal

The damper pedal raises all the dampers from the strings, thereby prolonging and sustaining tones produced by the fingers even though the fingers be removed from the keys. The original tones will be beautifully colored and enriched both by the sympathetic resonance made available when all the strings are open, and the vibrations of relevant harmonics. The releasing of the pedal allows the dampers to drop back on the strings, thus stopping, or damping, the tones.

The damper pedal is also called the sustaining pedal, for its chief function is to sustain tones. It is, however, incorrect to call it the *loud* pedal, for its use is equally effective in soft passages as in loud passages. It does not make a tone louder only, but enhances and amplifies the initial tones by creating an atmospheric background by vibrations and overtones. This background is kaleidoscopic, changing constantly during tone-diminution to tone-cessation. The damper pedal is used much more extensively than the other two pedals since it is capable of many more musical effects. Without it, sustained effects would be very limited since piano-tone diminishes in intensity from the moment of its production.

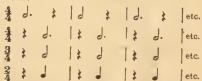
Syncopated-Pedaling

Syncopated-pedaling, in which the notes are sustained and connected, is the most common and most simple use of the damper pedal. In syncopated-pedaling the pedal is depressed immediately after the tone is sounded and released simultaneously with the succeeding key-depression, which in turn is followed by

the next pedal-depression. Since the tones are sustained by the pedal, the fingers are thereby given time and freedom in which to prepare for the next key-depression. This gives the player the ability, especially in the linking of tones and chords, which are widely spaced, to obtain a legato which might be impossible through the actions of the fingers and hands alone. Preparatory exercises for this fundamental type of pedaling should be very simple. A few suggested exercises follow.

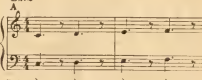
Exercises for the foot alone: depress the pedal at the note; release it at the rest. Count aloud.

Ex. 1



Exercises for hands and feet together. Count aloud. Play up one octave and back.

Ex. 2



When the principle of syncopated-pedaling is applied to music, the pedal will be depressed immediately after the new sound arrives. Accurate pedaling depends upon precise depression, precise release, and precise duration between these two actions. Every change of harmony, even the slightest, presents a consideration for a change of pedal.

Example of syncopated-pedaling: Heller, Op. 123, No. 2.

(Continued on Page 832)

Schumann's "Whims" ("Grillen") Op. 12, No. 4

A Master Lesson in Three Stages of Study

by Heinrich Gebhard

Noted Virtuoso and Teacher

Heinrich Gebhard's Master Lesson on Schumann's *Grillen* is one of the most practical, helpful, and clear of all the long series of Etude Master Lessons, in which so many world-famous virtuosos have participated. Mr. Gebhard, noted Leschetizky exponent and famous virtuoso and teacher, has prepared a lesson so clear and practical that it will be welcomed by all teachers and pupils. See Page 504 of the Music Section for Mr. Gebhard's special editing of this composition. —Eugene's Note.

THE four greatest composers of the Romantic Period of Music (1820-1880) are Schumann, Chopin, Liszt, and Wagner. Each of these occupies a special niche in the great movement. As an article deals with one of the most characteristic piano-pieces of Schumann, we will begin by taking a short general look at this composer's music.

Robert Alexander Schumann's music can easily be classified into three periods, as it has been done with Beethoven's music, and that of some other composers. First, we have Schumann's early exuberant output of piano-solo works, pouring out of him in incredible profusion from the age of twenty to thirty. Then comes the long list of wonderful songs, inspired in what he called his "song-year"—the year of his engagement to Clara Wieck. After this we see the birth of the four lovely symphonies, several overtures, the glorious piano-concerto, piano-quintet, piano quartet, and other beautiful chamber-music, and some fine choral works—all produced during his supremely happy married life (one of the most perfect unions in history)—up to the tragedy of his last few years.

During this third period he also wrote more music for piano alone, some of it lovely, but as a whole not comparable to his early great output.

This early output, springing from his young heart and mind in its inimitable freshness, comprises his works from Op. 1 to Op. 28. Here we have the fascinating and picturesque *Papillons* and *Carnaval*, the unique "Fantasietücke" (containing *Grillen*), the charming "Kinderscenen," the highly poetic *Kreisleriana*, the great *Poetische*, and the lowering "Symphonic Etudes"—all works of the greatest originality and charm.

To describe this music in words is practically impossible. But, to name a few of its outstanding features, we must say that Schumann, the Romanticist, is first and foremost a melodist. He has a wonderful melodic line, evolved out of Schubert (whom he adored) but made unmistakably his own. He gives us long-drawn-out melodies, that breathe the very soul of romantic tenderness and passion. Other times we get from him short melodic phrases of every imaginable mood—humorous, whimsical, capricious, exquisite, implish, nobly chivalrous, or out in an enigmatic dream-world.

The "First Jazz Composer"

His piano-style is quite his own. Pearls scale-passages, or dazzling *cadenzas* based on pure finger-work, as in Chopin or Liszt, we do not get in Schumann. With all its "free fantasy," his music is more solid in structure, more polyphonic. He was a great student of Bach (whom he worshiped), but his counterpart is a counterpart of his own. He also has a harmony of his own. Besides daring and beautiful harmonic progressions, other characteristic features are certain imaginative devices, such as anticipating a bass before its rightful harmony, or anticipating a harmony before its rightful bass, giving a peculiar enchantment to the flow of the music.

Another great feature of his music is his rhythmic boldness. Bach, Haydn, Mozart, Beethoven, and Schubert frequently indulged in delightful syncopations, but Schumann goes way beyond them in this field. Strong changes of accent, and every species of syncopations lend a peculiar vigor and extraordinary pulsation to his music—so much so, that some modern commentators have called Schumann the "first jazz composer."

Lack of space here forbids going into the many vicissitudes of Schumann's life, all of which had bearing on his creative activities, but we must mention his literary activities, which were almost as great as his music-making.

Sensitive Imagination

In some of his wonderful articles written for the "Neue Zeitschrift für Musik" (the "New Magazine for Music," which he founded and edited) his highly sensitized, almost fantastic imagination invented two imaginary persons, "Eusebius" and "Florestan," who lived vividly in his mind during the early period of the great piano-works. "Eusebius" was the tender and poetic soul, and "Florestan" the manly, energetic one. Their spirit hovers over the corresponding moods in the various compositions.

The "Fantasietücke" Op. 12 (Fantasy pieces) is a collection of eight of Schumann's most famous short pieces. They are greatly varied in mood. *Des Abends* (In the Evening) and *Wanderer* (Wanderer) are both in the highly poetic "Eusebius" mood. *As/sch-sch-sch* (Soothing) and *Grillen* (Whims) are in the energetic, passionate "Florestan" mood.

The Lesson Begins

Now let us learn how to play *Grillen*. Before we begin serious study on this piece, I would say to the student what I say in connection with any piece to be studied (and what I advocated in my last *Etude* article—in January of this year): for five or six days "read" the piece through, with pedal, shading, and any convenient fingering, getting a general idea of the piece. Have a good time trying to enter into the spirit of the music. In places where you feel the music differently from the printed expression—or pedal-marks, write in with pencil your own changes. At the end of the sixth day have definitely decided on your interpretation of the piece—phrasings, fingerings, shading, and so forth.

The piece, as printed in this issue of *The Etude*, represents the traditional "reading," with some changes of my own added. Let us suppose that this is the "reading" you have arrived at, and so now we will study and practice this interpretation systematically.

This writer believes in learning every piece in three "stages" of study. So we begin with the first stage, which we call "fundamental" practicing. That is practicing at a moderate tempo, without the pedal, in "gray" color, that is, *mezzo forte*, generally speaking.

ROBERT SCHUMANN

From a contemporary lithograph by Edward Kaiser

This so-called "fundamental" practicing is not a mechanical process, for it must be done with a good tone, correct fingering and phrasing (attending to *legato*, *staccato*, and *half-legato*), and using the correct wrist-and-arm motions. In fact, it means that everything is attended to except pedaling and shading.

The first thing to say here is, that all the notes in this piece (single notes, double notes, chords, and octaves) should be played with the fingers only slightly curved, playing not with the tips of the fingers, but with the fleshy part next to the tips, the so-called "cushions." This gives great sensitiveness and sureness to the touch.

To Play Staccato

Now let us take the right hand part of the opening sixteen measures. The opening chords are marked *staccato*. The word *staccato* means to make a note sound short, which on the piano means to make the finger get away from the key quickly. There are a number of ways of doing this. I will mention only three. First, the *finger-staccato*. This is produced by the fingers only. The finger-tips are held about one half inch above the keys, and from that "little height" the finger falls swiftly upon the key, and immediately bounces up again in to that "height." This action is done exclusively by the fingers from the knuckles. It is a rather thin sounding staccato, used only in "flimsy" single-note staccato passages.

The second is the *wrist-staccato*. In this the fingers hardly move. They merely are held firmly (not stiffly) in position for the keys to be struck. The wrist is held slightly above the level (Continued on Page 523)

REMINISCENCE

(WALTZ INTERLUDE)

This haunting melody in the minor mode makes a distinctive little work for recitals. The phrase marks are of especial importance. The inner voices form a duet with the outer voices which, when properly played, can be very effective. Grade 3-4.

Allegretto moderato e poco rubato (♩ = 104)

RALPH E. MARRYOTT

WHIMS

It is believed that Schumann in this composition was already feeling the restraint of the frustrations with which he believed himself beset, and wrote this work as a kind of musical release, a bursting forth of his emotions. It is one of the finest examples of this highly individual genius and is a strong favorite with great pianists. The Master Lesson upon *Whims*, by Heinrich Gebhard, will be found on another page in this issue.

Grade 7.

Edited by Heinrich Gebhard

ROBERT SCHUMANN

With humor (*♩* = 72)

The marks for the damper (loud) pedal are the brackets under the music. The foot goes down a moment after the notes above the beginning of each bracket have been struck.

↓ = a slight downward wrist-motion, creating arm-weight (for good tone).

↑ = a slight upward wrist-motion.

* From here go back to the beginning and play to *Fine*; then go to A.

u. c. (una corda) use soft pedal.

tre (tre corde) lift soft pedal.

A

Piu tranquillo (*♩* = 66)

ALLEGRO

FROM SONATINA, Op. 36, No. 3

Muzio Clementi (1752-1832) had a happy Italian soul that is represented in his jovial compositions. Clementi spent sixty-six years of his life in England, where he made many friends and amassed a fortune as a pianist, piano teacher, publisher, and manufacturer of pianos. This merry little section from his Sonata, Op. 36, No. 3, must be played in the gayest possible fashion. Grade 3.

Allegro M.M. ♩ = 120

MUZIO CLEMENTI

GOLDEN SUNSET

The chromatic harmonies and sweep of the melodic line in this rich theme make it a piece of great charm. See to it that none of the chords are "ragged"; that is, that all the notes are played simultaneously. Grade 4.

Moderately (♩ = 80)

MORGAN WEST

mp with much expression and well-sustained
Ped. simile
mf hold back
mp in time again
mf
Faster
slower and softer
Fine
mf very freely
f brighter
tenderly
mp
a little slower; wistfully
p
softer
D.C.
ten.

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THE ETUDE

OLD SPINNING WHEEL

This fluent little study may be made most interesting if the rhythmic pattern is incessantly preserved and the normal accent upon the first note of each measure is marked (but not exaggerated). In this way the composition "holds its shape." Play the work with zephyr-like lightness throughout. Grade 3.

Allegro grazioso (♩ = 152)

O. SCHELDROP OBERG

p
l.h.
rit.
p a tempo
poco cresc.
mf
p
pp
dim.
F.S.

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p
Ped. come sopra
rit
a tempo

VALE VIEUNOISE

The test of a Viennese waltz is, "How would it sound with strings?" The use of thirds in this melody is especially characteristic of the music of the Dream City on the Danube. Grade 3½.

Moderato (♩ = 54)

HUBERT TILLERY

mf rubato
cresc.
f
mf

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THE ETUDE

a tempo
poco rit
mf
(To Coda)
cresc.
f
mp a tempo
poco rit
mp
l. h.
p rit
slowly
poco rall
f
mp
CODA
f
rit
mp slowly
a tempo
p
r. h.
pp

SEPTEMBER 1947

MOZART AT THE CAMPTOWN RACES

(STEPHEN FOSTER IN THE STYLE OF THE CLASSIC MASTERS)

Eric Steiner has applied the fusions of the classical period to a jolly little tune which is so distinctive that Mozart or Haydn would surely have appreciated its classic lines. Grade 3.

ERIC STEINER

Lively (♩ = 108)

The first system of the musical score consists of two staves. The right staff (treble clef) begins with a piano (*p*) dynamic and features a melody with eighth and sixteenth notes, including triplets. The left staff (bass clef) provides a harmonic accompaniment with chords and moving lines. The system concludes with a *rit.* (ritardando) marking and a *p* dynamic.

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The second system continues the piece with various dynamics including *mf* (mezzo-forte), *p* (piano), and *f* (forte). It features more complex rhythmic patterns, including triplets and sixteenth-note runs. The system ends with a *rit.* marking. The third system begins with a *p* dynamic and includes the instruction *a tempo*. The fourth system features a *f* dynamic and continues the melodic and harmonic development. The fifth system includes a *pp* (pianissimo) dynamic and concludes with a *f* dynamic. The score is written in a single key signature with a 2/4 time signature.

SEPTEMBER 1947

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PICKANINNY

A PLANTATION LULLABY

Words and Music by
ERNEST E. PEACE

Moderato

mf a tempo

1 De shades am creep - in'
2 De ban - jos ring - in'

p (Harp-like) *rit.* *mf a tempo*

rit.

An' de night am nigh; De birds am sleep - in' While breez - es
'Side de cab - in do; De dark - ies sing - in' So sweet an'

rit.

a tempo

sigh, De stars am peep - in' Yon - der in de blue skies,
low, De san' man bring - in' Fum his home in de skies

a tempo

p *rit.* *a tempo* *p*

So close dem sleep - y eyes, Pick - a - nin - ny
A bahn fo' sleep - y eyes, Pick - a - nin - ny Hum

p *rit.* *a tempo* *pp*

Hum Hum Hum

rall. *D.S.*

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THE ETUDE

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Ped. Sw. to Ped.

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GIUSEPPE STABILE

Andante religioso (♩=50)

mp *dim. rit.* *a tempo*

Sw. (A) (10) *Gt. (A) (10)* *Ped. 41*

mf *dim.* *mf*

Sw. (E) (5) *Sw. (A) (10)* *Gt. (E) (5)*

mp *dim.*

Gt. (A) (10)

Tempo I

rit. *p* *mp* *dim.*

Gt. (A) (10)

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JULIUS KRANZ

Handwritten musical score for Violin and Piano, titled "Tempo di Valse" and "JOLIES RAIN". The score is in 3/4 time and features a key signature of one sharp (F#). The Violin part starts with a rest, followed by a melodic line with a "4" above it. The Piano part starts with a rest, followed by a chordal accompaniment with a "4" above it. The score includes dynamic markings like "mp" and "rit.", and a tempo change to "a tempo".

[illegible]

GAY DANCERS

Allegro (♩=96-104)

SECONDO

SARAH LOUISE DITTENHAVER

With spirit
(Oh! you *mf* tap your toe)

Now a Russian dance!
f With vigor

a tempo
(Oh! you *mf* tap your toe)

poco rit.

mp Tra la la, the dance is done;

Now the chil-dren home-ward run;
mp Tra la la la la la!
non ritard. *p*

GAY DANCERS

Allegro (♩=96-104)

PRIMO

SARAH LOUISE DITTENHAVER

With spirit
(Oh! you *mf* tap your toe and your heel just so, Whirl a-round all in a row; How the fid-dlers play for the

Now a Russian dance!
f With vigor

chil-dren gay! Tra la la, it's a hol-i-day.

a tempo
(Oh! you *mf* tap your toe and your heel just so, Whirl a-round all—

mp in a row; How the fid-dlers play for the chil-dren gay! Tra la la, it's a hol-i-day. Tra la la, the

mp dance is done; Tra la la la la la! Now the chil-dren home-ward run; Tra la la la la la!
non ritard. *p*

AT THE FAIR

Grade 1.

Moderato (♩ = 60)

J. J. THOMAS

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MELODY OF LOVE

Grade 1½

Moderato (♩ = 66)

H. ENGELMANN, Op. 600
Arr. by Bruce Carleton

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Grade 2½. Happily (♩ = 54) LEWIS BROWN

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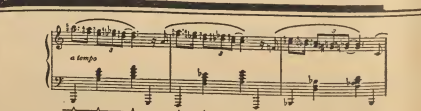
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Schumann's "Whims"

(Continued from Page 504)

of the keyboard, and stays quietly in that position, without being rigid. The staccato is produced by a quick up-and-down motion of the hand from the wrist, as if moving on a hinge. This is the ideal staccato for children and beginners. By advanced players it should be used in swift, light, clear staccato-chords, as in the beginning of the last movement of Beethoven's Sonata Op. 2, No. 3 or as in Mendelssohn's *Scherzo in E minor* and his *Rondo Capriccioso*.

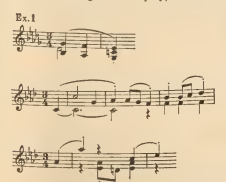
The third is the hand-arm-staccato. Also, the fingers hardly move. They are not very curved, and merely hold themselves in position for the keys to be struck. The wrist is held about one-fourth inch higher than the knuckles, while the finger-tips are about one-fourth inch above the keys. The tone is produced by the hand dropping towards the keys with a little "give" in the wrist, letting the fingers strike the keys, but immediately bounce up again to the former position (as a ball falls to the ground and bounces up)—all in a very elastic manner.

The great artists employ this "hand-arm-staccato" more than any other kind. It is very "substantial" sounding, whether in soft staccato or loud staccato. It is also very reliable and never fatiguing.

This staccato should be used in the opening chords of the right hand part in *Gritten*—Measures 1, 2, 7, 8, 9, and 10. In the rest of the piece we also see chords, octaves, and single notes under a slur, and also chords with the portamento sign (slur together played with dots)—half-legato. (These should be played close to the keys.)

We also notice many arrow-signs. They apply to the wrist. When an arrow points downward (mostly at the beginning of a phrase), that note or chord should be played with a slight downward wrist-motion, letting the weight of the arm (principally the forearm) "create" the tone, so to speak. When the arrow points upward (usually at the end of a phrase) the note or chord should be played with a slight upward swing of the wrist.

This greatly helps to bring out the "punctuation" in the phrasing of the music (see my article in the November, 1944 issue of *THE ETUDE*), and also promotes style in the performance. But these motions must not be exaggerated. Remember: "from the sublime to the ridiculous" is but one step! The motions are not "for show"; they are made to bring arm-weight into play, which in



"soft" or "loud" should produce a rich tone without harshness.

In this piece we should note particularly the difference between connected notes (those with slurs) and short

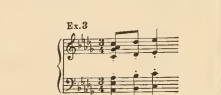
notes. The last note of any legato-phrase is clipped somewhat of its time-value; that is, it is shorter than the written value of the note. And the faster the tempo of the piece, the shorter that note becomes. Since the tempo of *Gritten* is rather fast (M.M. ♩ = 72) these final notes of the phrases are practically staccato (with the up-bouncing wrist) (Ex. 1).

Now go through the piece slowly, without pedal, in a general ♩ tone, attending to the foregoing rules. Hand-arm staccato on the opening chords, and all isolated staccato-chords. The chord and bass-octave in Measure 3 play with full arm-weight, down wrist. In the slurred phrases Measures 5, 6, 12, 13, 14 play the beginning of each phrase with arm-weight, down-wrist, and the ending always with upswinging wrist, without exaggerating the motions. In Measures 13 and 14 "roll" the chords in the left hand quickly before the beat, so that the chord in the right hand comes together with the top-note of the left hand.

The phrase in Measure 15 play close



to the keys, gripping them firmly. Practice it by itself, slowly, gradually increasing the tempo. When finally doing it fast, play the three chords in one impetus from the wrist and forearm. Some players find it easier to leave out the middle-notes in the second and third chord. It is not detrimental to the effect to play it so.



In the G-flat major section (six flats) the top-notes of the legato-chords should be connected. Also, they should "sing out" a little above the other notes—done by stiffening slightly the respective fingers, and bearing on with weight on that side of the hand. The half-legato-chords (*portamento* . . .) in Measures 58, 59, 65, and 67 should be played with a slight down-wrist motion. The short phrases of two chords in Measures 60, 61, 62, 64, 73, 74, 77, and 78 (wrist down and up) should be played as you pronounce the word "father." The first style of "father" is long and a little heavy, the second is short and light.

In this entire G-flat section Schumann gives full play to his rhythmic fancifulness. This section might be called the "jazz-section." The whole of *Gritten* should be practiced and played strictly in time (with the exception of the few *ritardando* and the hold). But the "jazz-section" must be done particularly well in time. Count aloud sometimes, and always in your mind.

Schumann's fascinating rhythm, here, is brought about by a chord being tied from the last beat of a measure to the first beat of the next, a number of times, then a two-four measure being interpolated between the three-four measures. (Continued on Page 526)



RENDO LIETI IN VN TEMPO GLI OCCHI EL CORE

"I give pleasure at once to the eyes and to the heart"

—Motto painted on one of oldest preserved harpsichords, made in 1566 by Vissio de Transilvania

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The Pedals—The Soul of the Pianoforte

(Continued from Page 503)



Ex. 3
In direct-pedaling the pedal is depressed exactly on the beat, simultaneously with the production of the tone. It is most effectively used in brisk, robust music for which it creates a musical, rhythmic, or harmonic emphasis and nuance.

Direct-Pedaling

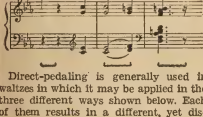
In direct-pedaling the pedal is depressed exactly on the beat, simultaneously with the production of the tone. It is most effectively used in brisk, robust music for which it creates a musical, rhythmic, or harmonic emphasis and nuance.

Beethoven, Op. 10, No. 1.



Ex. 4
In syncopated-pedaling the initial tone is augmented at the instant of the pedal-depression by the immediate supplemental vibrations of other strings, thereby creating a subtle accent. This slight, delayed accent provides a pertinent convenience in acquiring rhythmic nuance; at other times it may be a deterrent to the effect desired, in which case direct-pedaling is necessary. In some instances it is even advisable when possible, to depress the pedal before the chord is sounded, such as at the beginning of a piece or where chords are preceded by rests.

Example: Beethoven, Op. 27, No. 1, Adagio con espressione.



Ex. 6
In the music of Mozart, Haydn, and other early composers, the pedal may be used for contrast, punctuation, and in sustaining passages of slow tempo. In the music of these composers, however, it must never be permitted to mar the inimitable clarity of the abundant passage work.

Early musical instruments had no sustaining pedal. Consequently the music was written and performed accordingly. Although the damper pedal is a distinct asset of the modern grand piano, it should be used discriminately in the music of the early periods. The character and period of the music are the real considerations for pedal use. The earlier the date of the composition, the more sparingly the pedal should be employed. It may even be beneficial to omit it entirely.

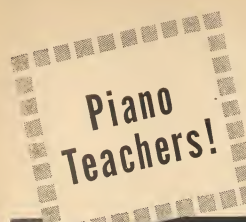
Certain passages in slow movements of Bach, however, would sound illogical, dull, and pedantic without the support of the damper pedal. Examples are the Preludes and Fugues in E-flat minor and B-flat minor, both from Book I of the "Well-Tempered Clavier." In these and other such instances the pedal should be used with discrimination. A fulsome pedaling of contrapuntal music would only obscure the clarity and transparency of the moving voices. On the other hand, slight, brief pedal actions may enhance delicate running passages, or assist the hands in dainty manipulating wide, awkward skips, tied notes, and so forth. The pedal is an invaluable asset in sustaining bass pedal points and insuring the organ-like effects found in Bach's music, particularly in the organ transcriptions. Obviously mordents must never be pedaled.

In the music of Mozart, Haydn, and other early composers, the pedal may be used for contrast, punctuation, and in sustaining passages of slow tempo. In the music of these composers, however, it must never be permitted to mar the inimitable clarity of the abundant passage work.

With the passing of time the pedal has grown in stature and importance. The music of the Romantic period requires a great deal more pedal than the music of the Classic School, while that of the Impressionistic and Modern periods is inadequate without the pedal. Despite its importance in Romantic and Modern music, it must always be applied with intelligence, discrimination, and a consideration for the existing acoustics of the moment.

Musical writing in the modern and impressionistic idiom is based largely upon color. By mixing and molding the prevalent nonharmonics of modern music with the pedal, the piano is made to yield either the desired atmosphere of hazy, shimmering effects or the brilliancy of dynamic, turbulent, and humorous effects. Debussy's *La terrasse des audiences du clair de lune* is replete with examples. In Debussy's *Clair de lune*, *enlaidie* an exquisite and rather unusual effect may be obtained by holding the damper pedal down throughout the first fifteen measures, thereby creating the misty obscurity necessary to establish the right atmosphere for this piece.

It would be a formidable task to discuss all the manifold possibilities of the damper pedal. Its principal contributions to a well-rounded performance are the enrichment and coloring of tone, the sustaining of notes not sustained by prolonged, the assisting of relaxation, renewed energy and the acquisition of facility. These factors and the numerous subtleties underlying the use of this pedal must be discovered and investigated by the pianist to develop and command their artistic use.



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The Soft Pedal

The soft pedal shifts all the hammers to the right so that only two strings of the three-string combinations are struck. Where there are two-string combinations, only one is sounded, and in the case of large single bass strings, the hammer shifts off center. The tone is naturally subdued and the tone-quality altered by the added sympathetic vibrations of the open, unstruck strings. This quality is ready and ethereal in character. Operation of the soft pedal is much simpler than that of the damper pedal and the application is less frequent. It is never required alone, but always in conjunction with the damper pedal. It should be applied only when its intrinsic quality is desired or when the fingers alone are unable to bring forth the desired tone quantity. The application and release of the soft pedal, when not left merely to the discretion of the player, are indicated by the words *una corda* (i.e., and *tres corde* (i.e., respectively).



Ex. 7
In the following example a beautiful echo-like background is created by applying the sostenuto pedal to the silent-depressed chord.
Example: Ballade, Op. 23, No. 1, Chopin.

Due to the immediate quantity and quality changes of which the soft pedal is capable, it is advisable to depress it at the beginning of a phrase or release it at the end, rather than to execute either operation in the middle. These sudden changes offer a means for creating sharp-contrasted effects. In impressionistic music the soft pedal plays a large role in creating abstruse, atmospheric effects, or in maintaining the characteristics of opulence while reducing the volume. Debussy indicates holding down the soft pedal throughout the *Serenade of the Doll*, even during passages marked *forte*. If the soft pedal is not fully depressed the hammers will not be shifted to the position necessary for the correct action in which they strike only two of the three-string tones while the third string is left open to vibrate sympathetically. When this happens the side of the third string will be touched by the hammer and the result will be a jangling, twangy tone.

The Sostenuto Pedal

The *sostenuto* pedal sustains selected tones without any action on other tones played after its depression. If the depressed immediately after the selected tones are played, and the dampers for these tones will remain off the strings as long as the pedal is kept down. If it is desired to sustain subsequent tones, the damper pedal must be used. It will

Pedal Editings and Markings

Since there is no universal agreement regarding a uniform system of pedal-markings, they are, for the most part, misleading and confusing, and often incorrect. Even with a universal system, if every detail and nuance of pedal action were noted, the music page would be crowded beyond the point of helpful interpretation. Frequently editors leave the application to the discretion of the performer by simply inserting the direction—*con pedale*, which is much more practical than over-marking.

In *The Etude* for October a very informative article by Mr. MacNabb upon "Techniques of Damper Pedaling" will appear. —Editor's Note.

The Practical Side of Piano Playing

(Continued from Page 489)

to hear Godowsky, promising him a feast of technical display. When the brilliant performance was almost over, my guest said, "I thought you told me this was one of the greatest technicians of our times. Why, then, this man hasn't raised his hands yet!"

The pianist must also develop a sure sense of distance. No technique will be secure as long as the performer has no look for the key he is going to strike. No matter how near or how far the hand has to travel, there should be only one movement from the "take-off" to the "landing," with no searching or hovering on the way. It should not be long before the student can strike the keys practically blindfolded. By playing from memory and keeping the eyes away from the keyboard, the student will develop his sense of feeling for the keyboard. To search for a chord will only delay this development, and create a harmful habit. When the student is not sure of what follows—a chord, a run, or a note—it is better to consult the music and find it

with his eyes on the keys, than to search for it blindly.

I have pointed out that this sense of measurement, called by some, "kinesthetic measurement," is the development of an exactly and precisely repeated habit, performed always under the same conditions. Therefore, while practicing for distance measurement of a attack of the keyboard, it is most important that at all times the student retain the same identical position in front of the keyboard. This is usually the E and the F "finger" under the maker's name on the piano.

This is absolutely essential for good sight reading, as well as a great help in performance, when the slightest thing may distract the eye. Also in performance, there will be no necessity to keep the head bent and the eyes glued to the keyboard, and this will bring freedom and relaxation. All skips, chords, and octaves depend on this security. And all unnecessary movement must be avoided.

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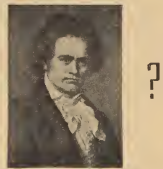
Junior Etude

Edited by

ELIZABETH A. GEST

Quiz No. 24

- Who wrote the oratorio "The Messiah"?
- Who were the Troubadours?
- What are chimes?
- What is a Sarabande?
- What tones make the supertonic triad in the key of G?
- If the seventh tone of a major scale is F, what is the signature of that scale?
- If an entire measure contains a dotted quarter-note, two sixteenth notes and two eighth-notes, what is the signature?
- What term means without getting slower?
- Was Brahms, Austrian, Bohemian, Swiss or German?
- Who is the composer pictured in this quiz?



(Answers on next page)

Ralph Explains Radar

by Leonora Sill Ashton

Ralph and his sister Mildred were planning a quiz to follow the next club meeting program, and Ralph, chewing his pencil, remarked, "We've had lots of questions about radar. Now I'm going to take up something about Radar."

"Radar!" exclaimed Mildred. "What does that have to do with music?" "You just wait and see," answered Ralph. "Here's my question: Why is Radar like playing the piano?"

"It isn't, if you ask me!" replied Mildred. "You're crazy."

When the club meeting was begun the members were given some questions like this, "Which musical program on the radio do you like best and why?" That question brought several different answers. One was The Sunday afternoon Symphony, conducted by Toscanini; another was The Opera on Saturday afternoon, because you learn the story of the opera and hear how the music describes it; another was The Telephone Hour, because you hear so many different soloists; another was The Firestone Hour, because you hear the same soloist several times.

Another radio question was, "What really happens when music and other sounds come to you over the

air waves?" Most of the boys and some of the girls knew a lot about radio and could give an answer. Sid, who was quite a radio technician, answered: "When electro-magnetic current darts from its generator to the receiving point in the radio it travels much faster and further than sound waves can travel from one point to another, so the magnetic current picks up the sound as though they were on a platter or in a basket, and carries them through the air."

They all thought they knew this, or had at least heard it before but they complimented Sid for putting it so clearly.

Then Ralph asked his special question, "Why is radar like playing the piano?" Nobody could think of any answer.

"It's not!" said Bill. "It might be because it's hard," said Nell. Ralph had to give the answer himself as he knew more about radar and radar than any one in the club. "First you must think what happens in radar or how it acts," he explained. "Radar is an electric current that goes to some place you cannot see, and then when it gets there and reaches what you wanted it to find, it throws an outline of it on a screen back at the place where it started. Now," he continued, "can anyone think of why it is like playing the piano?" No one could.

"Well, it's like playing the piano because," continued Ralph, answering his own question, "your brain works the same way. You send your eyesight out to the page of printed notes. Your eyes see the page and send an outline of them back to the screen of your brain. Then your brain tells your fingers what keys to play."

"Well," said Harry, "I never knew what radar is. Guess I'm too dumb." "No, no, dumb," said Ralph, "it's just that no one ever explained it to you."

"Radar must be like a lot of other things we do," remarked Horace. "Yes, ears, for instance are the same as eyes, as far as that goes. We hear a tone and it makes an outline in our brain and the brain tells the fingers what to play."

"We are sort of radars ourselves, aren't we?" exclaimed Patsy.

"Sure," agreed Ralph. "Maybe brains really are electric current. At any rate, they find out what keys to play by looking at the notes and then telling the fingers what to do."

"The next time I practice," said Bert, "I'm going to pretend I'm a radar machine."

"So am I," said Doris. "I'm not going to be a big machine, I'm just going to be a radar instrument."

"Call it anything you like," suggested Ralph, "but it really is called a radar device."

Junior Etude Contest

The JUNIOR ETUDE will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A, fifteen to eighteen years of age; Class B, twelve to fifteen; Class C, under twelve years.

Names of prize winners will appear on this page in a future issue of The Etude. The thirty next best contributors will receive honorable mention.

Put your name, age and class in which

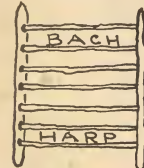
you enter on upper left corner of your paper, and put your address on upper right corner of your paper.

Write on one side of paper only. Do not use typewriters and do not have any one copy your work for you.

Essay must contain not over one hundred and fifty words and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia (1), Pa., by Fall Semester opens September 15. No essay contest the 22nd of September. No essay contest this month. Puzzle contest appears on this page.

Change-A-Letter Puzzle

Change one letter in the name Bach, write the word on the next rung of the ladder; change one letter



in that word and write it on the next, and so forth, until Bach is changed into Harp.

Answers to Quiz

- Handel; 2, Poet-musicians of Southern France and the northern part of Italy and Spain, who flourished during the eleventh and twelfth centuries, carrying on the art of music. Many of them were knights and noblemen and they used small portable instruments to accompany their songs, which were frequently about chivalry. Sometimes jongleurs, or minstrels who could perform tricks, went about the country with the troubadours;
- Large bells, usually placed in church towers, which are tuned to a scale, thus making it possible to play "tunes" on them; 4, A slow, stately dance of Spanish origin; 5, A-C-B, 6, B-flat, 8-flat, A-flat, D-flat, G-flat, C-flat (the scale of G-flat); 7, Three-four time; 8, Senza ritardando; 9, German; 10—Beethoven.

Send all replies to letters IN CARE OF THE JUNIOR ETUDE

DEAR JUNIOR ETUDE:

Every month I receive THE ETUDE and enjoy reading the articles it contains and find they help me a lot with my music. I have been studying the piano for six years and hope to take one of my teacher's diplomas soon. I would be pleased if other readers interested in music would write to me.

From your friend,
BARBARA GORDON (Age 16),
South Africa

A JUNIOR ETUDE:

Every month I receive THE ETUDE and enjoy reading the articles it contains and find they help me a lot with my music. I have been studying the piano for six years and hope to take one of my teacher's diplomas soon. I would be pleased if other readers interested in music would write to me.

From your friend,
BARBARA GORDON (Age 16),
South Africa

JOHN ANDERSON (Age 14), N. Y.

DEAR JUNIOR ETUDE:

I would like to get acquainted with some JUNIOR ETUDE friends and hope some body will write to me. My favorite composer is Chopin. I find his music the hardest but it makes me feel good when I can play one of his pieces.

From your friend,
LAWRA FRICK (Age 14),
District of Columbia

Honorable Mention for June Essays

Those already quoted and Edwin Sims, Jeanne Belandier, Christine Miles, Mary Theresa Gregory, Florence Seal, Margaret Brogiet, Shirley Moran, Laura Frances Pope, Renee Mary Connel, John Fitzgerald, Denise Emore, Louise Welch, Robert Stasterson, Shirley Ferber, Curtis N. Darnoud, Jacqueline Bailey, Robert Thomas, Julia Dander, Alice Sanders, Ben Walters, Anna McMurtree.

PRIZE WINNERS

Class A, Jane Parker (Age 17), Texas.
Class B, Gail E. Thompson (Age 14), Wisconsin.
Class C, Judy Boers (Age 11), California.

Composers' Names

The names of some composers are known to us in a shortened form, instead of in their longer original form. For instance, Felix Mendelssohn was really Jacob Ludwig Felix Mendelssohn-Bartholdy. Weber was Carl Maria Friedrich Ernst von Weber; Gluck was Christoph Willibald Ritter von Gluck; Robert Schumann was Wilhelm Adolf Schumann; Jules Massenet was Jules Emile Frederic Massenet.

The fanciest combination of names was Giacomo Puccini, the composer of the opera "La Boheme," "Madame Butterfly," and others. His full name was Giacomo Antonio Domenico Michele Secondo Maria Puccini!

Keith Bowman (Age 17), Texas.

A Merry Dance

By E. V. Graham

Said the flute, "It's absurd— But I'll play I'm a bird." And the brasses and strings And percussion and things, Started tapping a beat, That invited our feet.



To join the throng
In a merry old song.
So we danced as we sang,
And the melody rang
With the flute and the strings
And percussion and things.

A Young Musician's Record

Americans are quite interested in records—sometimes in the field of athletics, sometimes in the field of mechanics in the matter of speed, height, distance, power, endurance, performance; less frequently, however, in the field of art or music. But here is the case of a young music student whose achievement is something of a record, although he is probably quite unaware of that fact, and is a splendid example of what an earnest music lover can accomplish while young, if he wants to. Here is his letter. Read it carefully, then read it again, then think it over.

DEAR JUNIOR ETUDE:

I am a piano teacher here in the Southwest. I have been teaching here in my community for three years and enjoy it more than anything in this world. I have seventeen piano students and they are presenting their first formal public recital this week at the YMCA in Houston. I have been a reader of THE ETUDE for years and the older I get the more I appreciate its helpfulness in my work. I am seventeen years of age and am graduating from High School this week, so this is a busy week for me. I am a member of the National Guild of Piano Teachers and entered my students in the National Guild

Auditions this year and they all received high ratings. I will try to send you a picture of my group as I intend to have some taken on the stage this week and will see how they turn out. We have organized a Junior Etude Music Club and it is going along nicely. As soon as I get a chance I will have a little more time to devote to it. I thought you might be interested to note our progress here in the Southwest.

Keith Bowman (Age 17), Texas.

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PUBLISHER'S NOTES

A Monthly Bulletin of Interest to Music Folk

List, Berlin, Meyerbeer, Bellini, Mendelssohn, Schumann, and others. During Chopin's life the name died much to the great attention to Chopin's high position in music. Chopin's health began to fail in 1828 after an attack of bronchitis, the time died a wonderful job in acquiescing the rank and file of people with Chopin's music and with the fact that he was a pianist of great distinction.

The unusual water color portrait of Frédéric (or Fryderyk) François Chopin used on the cover of this issue was painted expressly for *THE ETUDE*.

He was born in a village near Warsaw, February 22, 1810. He was a son of Nicolas Chopin, who was a teacher in the Warsaw Gymnasium. Nicolas Chopin was said to have been born in Nancy, France. Nicolas married Justa Krzyanowska. She was Polish. Frédéric, their second child, was deeply rooted in Polish traditions, and through his father's private school was reared among the nobles of Poland. He was only in his early twenties when his playing and composing talents had won for him the respect, admiration, and friendship of such musical celebrities as

Schumann's "Whims"

(Continued from Page 526)

marks as well as the notes; therefore, you are ready for the final (third) stage of work.

This means, you try to "play" the piece! You try now to play with abandon the piece at the concert-lemp. You attend to the shading and the pedal, yet, but let this be done more with your subconscious mind, and think first of all of the spirit body to examples from folk song and the music. In the second stage of practicing, we might say, what is functioning in you is sixty per cent brain and forty per cent feeling. In this final manner it is sixty per cent feeling and forty per cent brain (which latter controls your feeling). Now "let yourself go!"

Play the first section (Measures 1-16) very impetuously. Do the opening phrase (up to Measure 4) in one impulse, one "swoop"; the three short phrases, each in one impulse; the three staccato chords with great zest. Measures



9-16 in the same spirit as 1-8, but more so. Do Measures 17-24 in a light-hearted way, somewhat flirtatiously, almost playfully. In Measures 25-32 make the accent rather heavy, and bring out the staccato notes (shurred from the chord with a very light touch). Attention specially to the forte in Measures 33 and 34, and the "echo" (p and pp *una corda* with *ritard*) in Measures 35 and 36. Write your mind fast, not too little and not too much. Don't make the music come to a standstill. The same applies to a hold on. Let your musical instinct guide you.

The "classy" section (Measures 45-81), although somewhat slower, (♩ = 66) with all its shading and singing of top-notes must be played very strictly in time (as the music is written). Count each beat in your mind, but with the tied chords, on the first beat (where the chord is held and not struck) give a short little grunt. This makes sure you will hold the tied chord its full value. When you perform the piece before people, you leave out the grunt.

Play Measure 82 to the end of the piece the pedal and expression is the same as before. The last eight measures are played very strong with special zest, and bound the incident of the fourth and third measures from the end, and then the last two measures a tempo with great distinction.

Practice in this final way each section about three times before you go to the next. This way you get the spirit of each section—a fascinating collection of whiffs and bouffés, of each chord a whole. Phrases which are technically risky and awkward must get extra practice. When doing the opening chords up to Measure 3, and those from 6-11, *shape the fingers* for each chord a moment before it is struck. But don't play such passages twenty-five times over without a second's pause between each time. *Thoughtless practice*. Do each passage only about six times, but with great concentration, and wait about six seconds after each repetition. This gives your

mind time to collect itself freshly for each new attack. One of Leschetzky's many great aphorisms was "Think ten times, and play only once!"

After a while play the piece through consecutively, with its various moods, but make it all "hang together," and try to play the whole with a certain fanciful humor and that peculiar youthful enthusiasm and exuberance which pervades all of Schumann's lively movements.

Yet, as you perform it many times privately and publicly, every so often go back to the first and second way of practicing. These two ways are the "patent-medicine" for keeping your piece in your fingers and in your mind.

The Romance of "Home, Sweet Home"

(Continued from Page 494)

this time he was beginning to lose the glamor of youth. He was no longer a youthful prodigy. Moreover the ladies said that his acting did not impress. Accordingly his popularity began to wane. Characteristically, he could not face facts, and his persorption complex, always strong, came to the fore. He was the change in the public's attitude to professional jealousy.

Despite this, his charm remained, and the doom of London studies and salons was somewhat flattered, almost flippantly. Do Measures 25-32 make the accent rather heavy, and bring out the staccato notes (shurred from the chord with a very light touch). Attention specially to the forte in Measures 33 and 34, and the "echo" (p and pp *una corda* with *ritard*) in Measures 35 and 36. Write your mind fast, not too little and not too much. Don't make the music come to a standstill. The same applies to a hold on. Let your musical instinct guide you.

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(Mr. Wood's interesting story of John Howard Payne will be continued in the October issue.)

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